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(World's
Fair)

(Technology)

2000

REPORT

OF

THE COMMISSIONER-GENERAL FOR THE UNITED STATES

TO THE

INTERNATIONAL UNIVERSAL EXPOSITION,
PARIS, 1900.

VOLUME II.

FEBRUARY 28, 1901.—Read, referred to the Committee on Printing,
and ordered to be printed.

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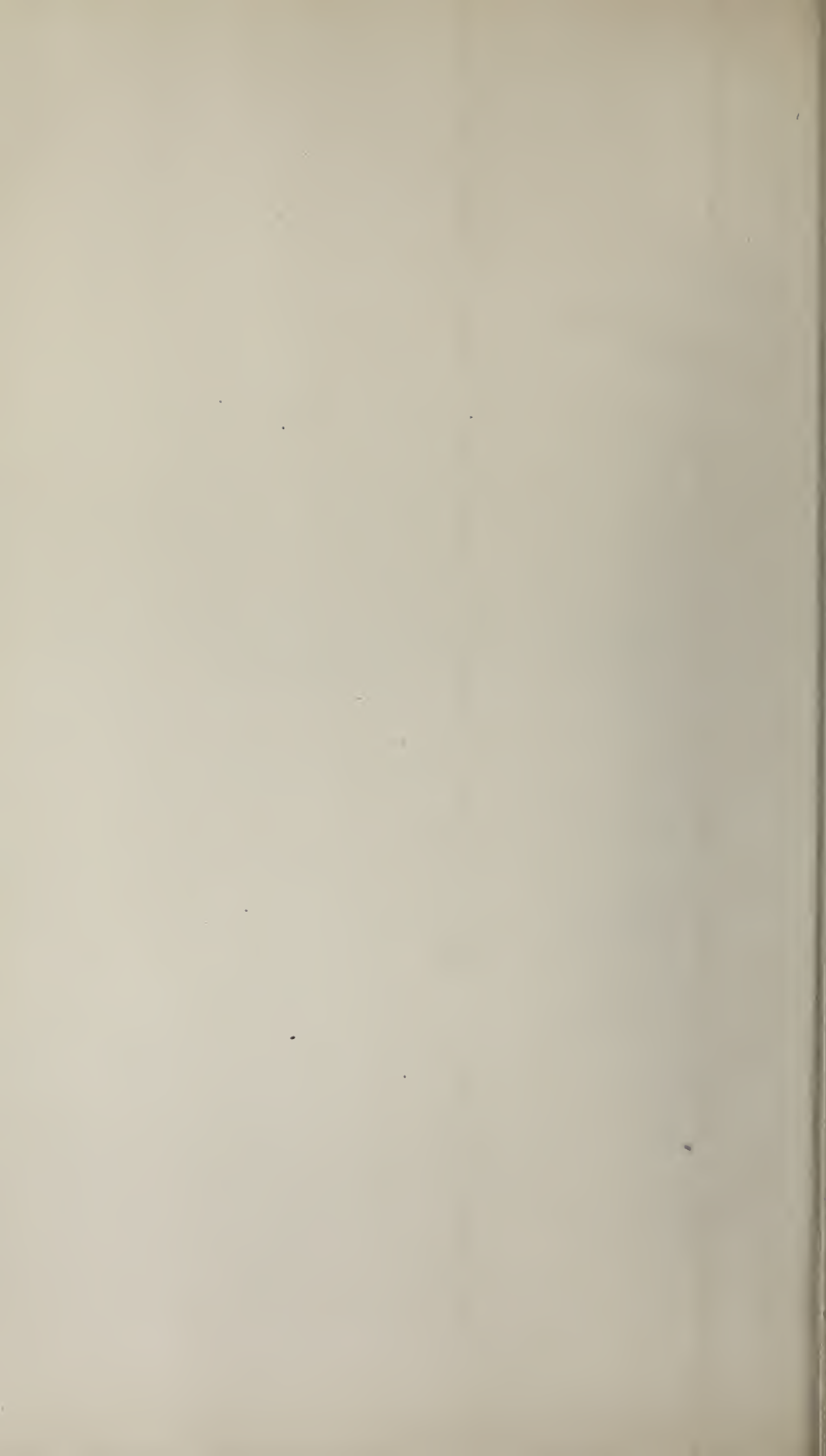
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13. FRONT VIEW OF SMALL FINE ARTS PALACE.

REPORT OF THE DIRECTOR IN CHIEF OF THE
EXHIBIT DEPARTMENTS.

F. J. V. SKIFF, DIRECTOR IN CHIEF.



REPORT OF THE DIRECTOR IN CHIEF OF THE EXHIBIT DEPARTMENTS.

CONTENTS.

Résumé of work—Application for space—Classification—Abrogation of duty on printed matter—Preliminary work in Paris—The tentative list of commercial exhibits—Catalogue—Individual applications for space required by French authorities—Early installation days—Dedication of exhibit spaces—Jury work of the directors of departments—International congresses—Efforts to install processes with products—Comparative difficulty of creating an American exhibit—The retrospective exhibit—Absence of scientific material—Circulars and blanks issued by the exhibit departments—Blanks, etc., of the French authorities employed by the exhibit departments—Blanks and circulars in connection with the collective exhibits—Book of information for intending exhibitors.

DEAR SIR: In accordance with your instructions of August 25, 1900, I have the honor to submit the following report of my services as director in chief of the exhibit departments:

At your request I accompanied you in September, 1898, without compensation, on your initial visit to Paris, and was appointed to the position of director in chief of exhibit departments on October 15 following, while in that city. Part of the work performed while in Paris consisted of the collection of data, information, rulings, rules, and plans for the guidance of the exhibit departments and for the instruction and assistance of intending exhibitors, this material being gathered by a committee of the members of your staff in Paris, of which committee your director in chief was chairman. Subsequently this information was collated and, in pamphlet form, widely distributed over the United States.

Shortly after the return of the Commissioner-General and his party to Chicago, the appointments to the different exhibit departments having been made upon the lines determined upon, your director in chief of exhibits was installed at the Chicago headquarters, and his associates among the exhibit departments having been summoned there, a week was devoted to the task of determining a united plan of exploitation, of solicitation, and of selection of exhibits. The conclusions reached at this series of conferences having received your approval, the heads of

the exhibits staff were enabled from the first to proceed along uniform lines, with a common method and a united purpose. From that time until now the disagreements between the departments, involving the classifications, the Exposition rules, and the privileges or obligations of the different departments, have been very few, and none of them of sufficient significance to have reached you by reference.

Your director also accompanied you on a number of tours which were made to address commercial and political bodies to arouse interest and stimulate the enterprise and patriotism of manufacturers and producers. Of this branch of the work the director of exploitation will report.

The winter of 1898-99 engaged all of the departments in a vast amount of correspondence with possible or desirable exhibitors, and demanded that different members of the staff and certain other experts selected visit the various manufacturing and natural-resource centers and sections. By the close of the winter the directors were enabled to seriously consider the applications for space that had been received and begin the tentative division of the group areas as between the governmental and the acceptable commercial exhibits. A drafting force had in the meantime been employed and attached to the exhibit departments, and a chief of decorations, who had charge of the façades and artistic treatment of the exhibit spaces, had been appointed. The tentative allotments of space were submitted to you for your approval by all the departments during the months of July and August, and practically all of the allotments of space had been made and exhibitors notified prior to September 1, 1899.

It will not be necessary in this report to touch upon the many disappointments, discouragements, and annoyances that during the entire period of selection of exhibits harassed and accompanied the work of the exhibit departments. It is probable that each director in his own report will refer somewhat to this feature.

It was not considered advisable to decline any applications for space at the time of the first allotment for the reason that experience had taught that at least 25 per cent of the most determined applicants for space would sooner or later, for one reason or another, refuse it. As a matter of fact no fixed official allotment of space was possible, and no installation plan was complete until some time after the opening of the Exposition, for a number of exhibitors withdrew and a number of exhibitors were accepted, even after April 14.

One of the most important results from the organization of the exhibit departments and of their devotion to their clients, the exhibitors, was the final abrogation of the duty on printed or advertising matter taken from this country to Paris for circulation in connection with exhibits. This matter was first agitated by heads of the exhibit departments, who succeeded, through the Commissioner-General, in so

interesting the Department of State at Washington that by direct application to the French Government by the ambassador to France a special ruling was made permitting all printed matter relating to exhibits at the Paris Exposition to enter France free of duty. This not only saved exhibitors a large amount of money, but secured to the departments many exhibits that would not have been made if this tax had been insisted upon. The report of customs will cover this important matter in detail.

In July, 1899, your director in chief of exhibits and the chief of decorations visited Paris for the purpose of presenting preliminary installation plans and elevations to the Exposition authorities, and to obtain, by direct inspection, detail information, data, and rulings necessary to the exhibit departments.

In December, 1899, in response to a general demand, a list of commercial exhibitors, who it was expected would exhibit in the United States sections at Paris, was published and generally distributed throughout the United States, being extensively published by the newspapers. This list was more especially intended to aid railway and steamship lines and shipping and exporting agents in offering facilities and assistance to intending exhibitors. It only included those who it was believed would exhibit at Paris at that time, and those who in all likelihood would require the services of the agencies stated, and did not present several thousand additional exhibitors' names, including scientific, religious, charitable, and educational associations and institutions, or the raw-material exhibits which were being gathered together by the Government.

While the Commissioner-General appointed an editor who had charge of the catalogue, yet naturally the information necessary to compile this important publication was provided by heads of the exhibit departments. This tedious and difficult task could not be undertaken until the exhibits had been accepted or selected, space allotted and classifications determined upon. This labor, in view of the ruling of the Exposition authorities and the contract made by them with the Paris printers, imposed certain conditions of date and of method that added to the already congested condition of affairs immediately preceding the work of massing and forwarding the exhibits to Paris. As great and as vexatious as the undertaking at once became, it was nevertheless carried on, with the multiplicity of other details, and furnished to the proper authorities in season for the ultimate publication within the allotted time. The increasing annoyance of this most essential work was due to the constantly changing lists of exhibitors, which, as stated elsewhere, did not cease until after the Exposition had as a matter of fact opened.

In spite of the efforts of all of the departments it was impossible to furnish the Exposition authorities at Paris with the officially

approved plans of the installation of the United States in the various groups until the 1st of January, and it was not until that date that the individual applications for space demanded by the French authorities were forwarded to Paris.

This work of furnishing to the French Government an individual blank for every individual name in the intended exhibit of the United States, which blank was to be given a number by the French authorities, this number in turn to be affixed to the shipping packages and separate exhibits by these individual exhibitors, entailed upon the exhibit departments and the Paris headquarters a work of the greatest magnitude and perplexity. Its service to either the Paris authorities or visiting nations does not seem to have been commensurate with the intricate labor involved, and if the specific rules had not been generously relaxed by the Director-General many exhibitors would have been rejected.

The allotments of space having been made, the drafting room closed, and final instructions having been issued to all intending exhibitors, your director was transferred from Chicago to Paris in February, 1900.

The confusion within the Exposition grounds at Paris, confronting and delaying the installation of exhibits, as at all previous expositions, was general and extreme. Each director of an exhibit department will, in the report of his exhibit and experience, make especial reference to this remarkable and indescribably annoying condition. No exposition has, however, presented to the exhibitors and the public a complete front on the day set for opening. The Paris Exposition was not complete in the physical aspect of its buildings until after the middle of May. During the installation period, extending over the three months preceding this time, several of the United States areas in the exhibition palaces were partially without roof or floor, and this condition continued in some cases considerably into the period of the Exposition. The facilities for the conveyance to and distribution of the exhibits over the spaces seemed at times inadequate.

The different exhibit spaces were opened with modest formality, as, following each other in quick succession, the Commissioner-General was officially notified of the completion of installation. In these opening exercises exhibitors took enthusiastic part and in some instances the exercises were quite ceremonious.

The director in chief of the exhibit departments assisted at these gratifying openings of the exhibits of each of the departments, including the noteworthy dedication of the United States machinery building at Vincennes, the dedication of the United States publishers' building in the Esplanade des Invalides, and the McCormick pavilion at Vincennes, which exhibits were distinctive features of the participation of the United States. The comparatively early presentation of

all of the United States exhibits, in view of their nature and the conditions surrounding them and within them, represented, in the case of each of the departments, energy, application, and tenacity of purpose which reflects the highest credit upon all the individuals concerned. The true merit of the work performed in this connection can only be understood and appreciated by those who were actually on the ground and engaged in its promotion. It is hardly fitting to introduce emphasis in a report of this nature, but it is felt to be due to a proper record of fact and to the rights of future experience to thus call special attention to the almost insurmountable difficulties attending the installation of exhibits, and to report the steadfast and prompt manner in which these obstacles were overcome by those in charge of the exhibits for the United States.

Of the exhibits as in place in the Exposition, your director in chief feels that little devolves upon him to say. That they were creditable, however, and in many cases representative, it is but proper to bear witness; and that they also met with the almost universal approbation of the American citizens visiting the Exposition is equally true. It was my pleasure to escort many parties of special delegates and prominent citizens of the United States through the Exposition sections, and the frank expressions of admiration at the display made by the United States were very gratifying. In this connection, moreover, reference has but to be made to the awards given the United States exhibits by the jury to denote how creditable they were.

After the organization of the international jury the directors of the exhibit departments performed a most valuable and important service to their country and for the exhibitors in explaining to the United States members of the jury the claims and merits of the different exhibits and in bringing the representatives of the different exhibits into close personal connection with the juries in the respective classes. They were also at all times present when a class jury was visiting their sections and assiduously and most effectively devoted themselves to the interests of their exhibitors in directing attention to the superiority and excellence of the different products, inventions, and raw materials of their departments. A number of directors acted as jurors.

During the Exposition period I attended important international congresses before which the progress in the arts and industries of the world were presented and discussed, and I am pleased to be able to state that the United States was well represented on all occasions and that the phenomenal progress and advanced position of the Republic was fully recognized and most heartily applauded. The controlling idea of the international congresses gave them a peculiar significance to the exhibit departments, not only of the United States, but of all other countries, in that the different congresses were established to cover the entire classification. The exhibits from a country, therefore,

constituted the object lesson, while the congressional delegates treated them from an academic standpoint.

Regarding the organization of the Exposition, which provided for an exposition of selection and comparison, your relator has nothing but commendation to offer. It is a fact and a necessity apparent to every one who has had anything to do with recent expositions, that expositions of the future are to assume more and more the form of compact, selected, and comparative representation; this change, or improvement, being demanded by the public and by the principles of progress. The exposition at Chicago in 1893 made a great advance in constructing its buildings in sympathy with the classification and in forcing a comparison of products—the product of installation instead of the geographical scheme. But a step further was taken at Paris in 1900 by installing process with product. The innovation, however, brings with it certain inconveniences and complexities, especially in the case of an exhibiting foreign nation when seeking to meet the requirements of the classification in detail, and for this reason: The individual exhibitor at the foreign exposition is seeking a market for a product, and it is of no advantage to the exhibitor to illustrate the process by which his exhibited material is produced. In some cases features of this process are secret; in other cases the process is acquired from the manufacturer or inventor, and in very few cases is it of any advantage to the exhibitor to show the process or the different stages through which the raw material passes in reaching its completed form. Therefore, in so far as it may call for participation on the part of manufacturers, neither devotion to a trade or occupation, sufficient interest in the education of the masses, nor a pride in the methods employed offers any particular inducement to a commercial exhibitor. Naturally, therefore, in the case of the United States as well as in that of every other visiting nation at Paris, excepting the machinery in machinery hall, very little attention was paid to the highly commendable effort of the Paris administration to exhibit process and product in juxtaposition. The most serious difficulty involved in creating an exposition inaugurated on this extreme plan, however, lies in the fact that it imposes upon those in charge of preparing exhibits the responsible and onerous duty of selecting from material offered or available the best of each class for exhibition. This course inevitably produces dissatisfaction and criticism, as there are few manufacturers who do not consider their product the best in its line or as good as another. This result was to a great degree made apparent in the preparation for the Exposition Universelle. In providing the exhibit for the United States the space limitations were found to be such that the Commissioner-General had but two courses of procedure open to him—either to divide the space among the different producers desiring to exhibit into such small areas

that none of them could do justice to themselves or their industries and nation, or else to arbitrarily award it to one or more of what might be considered the leading concerns in that class. Where this latter action was absolutely necessary, criticism was inevitable. However, it should be recorded in this connection, that when selections had to be made from among several offers for the United States exhibit, the manifest honesty of purpose displayed and expert knowledge and careful consideration applied in all cases were fully apparent, and except in but few instances generally acknowledged. An exhibit of selection is a delicate subject to handle. But its necessity is as apparent and its final complete adoption as inevitable as commerce and progress.

There were two distinct expositions undertaken at Paris in 1900—one contemporaneous and the other centennially retrospective; the evident general idea being to exhibit at once not only the arts and sciences of to-day, but the evolutionary stages by which this condition and capacity had been reached during the past one hundred years. In the work of your directors, while conscientious effort was made to obtain these retrospective exhibits, the responses were, as compared with the opportunities afforded by the classification, very unsatisfactory, and in only a few classes was any representation made. This failure is easily accounted for. First, one hundred years is a long period in the commercial history of the United States—its development is practically of to-day—and second, there was no commercial, pecuniary, or personal reward attending such an exhibit. In the French sections they drew easily upon their exhaustless museum stores, and in nearly every group presented the most interesting relics and specimens of the older industrial conditions.

The absence of scientific material, especially of exhibits relating to the natural sciences, was very apparent. The Exposition was commercial in the extreme, and outside of the interest it would have for commercial classes—for trades people—appealed only to those seeking a knowledge of the ethnology of peculiar or far-away peoples and the ingenious mechanical devices employed in different countries. In this connection I beg to suggest that had the Paris authorities expressed a desire to foreign commissioners-general, or by instruction or suggestion interested the scientific world, a collection of the greatest value to the student and the savant, as illustrating the advances made in those basic branches of learning so essential to all progress, would have been easily obtainable and have constituted a feature of the Paris Exposition unparalleled in its widespread and limitless value and indicating as in no other way possible the distinguished point of culture the world had attained at the close of the nineteenth century.

An apparent omission in the organization of the Exposition Universelle, or rather in the organization of its administration, might par-

donably be referred to. This was the absence in foreign exhibitors' sections of a departmental or subexecutive officer, to whom smaller questions arising in each particular department might be referred for immediate decision. The French sections had this provision, but not the foreign sections. All matters of however obviously simple nature had to be placed directly before the Director-General, with an inevitable accompanying delay, which at times was retarding and embarrassing. The Director-General, with his surprising executive ability and unyielding physical and nervous strength, met the great demands upon him as perhaps no other man could, but a slight elaboration in the system would have relieved him of much unimportant detail, and it seems would have simplified and quickened the work of the foreign sections.

In reviewing the exhibit of the United States at the Exposition, as a whole and as a representative product of the nation, many imperfections might, of course, be pointed out. These were chiefly due to general conditions which prevail in the United States and to specific conditions which existed at the time the exhibits were being collected and which could not be overcome.

It should be borne in mind that the invitation to participate in the Exposition was accompanied by a series of rules and regulations, and a classification. The former specifically provided that exhibits identified with or belonging to a particular art or industry must be installed in space officially designated for exhibits of that character. This forced the installation of 30 distinct sections, exclusive of those scattered along the Quai d'Orsay, moored in the river Seine, or placed in the national pavilion. Careful consideration for this injunction, constituting one of the prime factors of conscientious exposition exploitation, was always uppermost in the methods of the heads of the exhibit departments, and resulted in a most complete and faithful compliance with the letter and spirit of the regulations in almost every detail and in practically every class. Reference is made to this feature of the work to illustrate the close attention that was paid to the idea of giving national as well as scientific and harmonious character to all United States sections, in contradistinction to the practice of emphasizing some particular feature of a class exhibit to the detriment of the general section. As a result the United States was enabled to compete in almost every division of the 121 classes, and thus secure many awards.

The circumstances surrounding the preparation of an exhibit in the United States for an exposition, especially an exposition to be held in a foreign country, are somewhat different from those attending the same procedure in many nations of Europe. The United States is a Republic, a commercial and properly a very independent Republic.

The passage of an act of Congress providing for participation in an exposition and the appointment of a Commissioner-General and a Commission to carry out the details of this work does not appeal to the American citizens who are promoters of great industries in the same manner in which the citizens and industrial leaders of a European country regard similar edicts coming from the monarch of their nation or government.

In a nation where the political conditions are such that every man is absolutely independent, acquiescence to official expressions, more particularly in matters of this nature, is not as apparent as in the countries under more dictatorial administrations. A producer of natural and manufactured products in a European country, it may be safely said, is unlikely to displease his ruler or a commission representing the Crown by declining a suggestion to exhibit. On the contrary, in the United States such action by Congress is regarded, as it should and is intended to be, as simply creating an opportunity for its citizens without implying any obligation of national pride or allegiance whatever, and its citizens accept or reject such opportunity as they see fit and as it affects themselves. Many things may interfere with their taking part in such a public movement, which may or may not be attributed to a lack of patriotism, such as a certain expense and application of time and energy involved, lack of sympathy with the prevailing administration, lack of desire to extend trade, a satisfactory demand for their product at home, etc.—any one of which might result in an individual or concern declining to participate.

This universal and commendable liberty of action was met with generally by directors of the different exhibit departments of the United States Commission in endeavoring to secure representative exhibits for the United States participation in the Paris Exposition. Especially did the obstacle of sufficient present demand for products and extraordinarily busy industries present itself. In many lines leading concerns refused to participate on this account, not being influenced by patriotic reasons. The fact that transportation expense and duty charges made it impossible to sell their product in competition with European manufacturers who had no such handicap also prevented many great concerns from making exhibits which would have greatly raised the average of excellence in the United States display. This is a commercial age, and many of the great producing organizations could not be induced to sacrifice economic judgment to national pride and go to an outlay to make an exhibit which would bring no material return.

The Exposition closed on November 11. Shortly before that time your director in chief of the exhibit departments, in pursuance of your instructions and having closed his office in Paris, proceeded to

the United States in order to immediately inaugurate the important work of preparing the final report of the Commissioner-General to Congress.

Herewith are handed you a revised list of the exhibits of the United States, the French classification, and the blanks and circulars issued by the different exhibit departments.

Yours, very respectfully,

F. J. V. SKIFF,

Director in Chief of Exhibit Departments.

Hon. FERDINAND W. PECK,

Commissioner-General of the United States

to the Paris Exposition of 1900.

APPENDIX TO THE REPORT OF THE DIRECTOR-IN-CHIEF OF EXHIBIT DEPARTMENTS.

[The following is a copy of a Book of General Information upon the Exposition (pages 17 to 114, inclusive, of this report), circulated throughout the United States during the year 1899.]

GENERAL INFORMATION FOR CITIZENS OF THE UNITED STATES OF AMERICA WHO DESIRE TO BECOME EXHIBITORS AT THE INTERNATIONAL UNIVERSAL EXPOSITION, PARIS, 1900.

CONTENTS.

The law establishing the Commission from the United States—The general staff of the Exposition of 1900—Decrees of the President of the French Republic—Decree of July 13, 1892—Decree of September 9, 1893—Decree of August 4, 1894, with the general regulations: (1) Opening and closing the Exposition. Site. Officers; (2) the general classification; (3) departmental committees; (4) admission of exhibits: works of art; industrial or agricultural products; (5) forwarding, receiving, installing, and returning exhibits: works of art; industrial or agricultural products; (6) customs, internal revenue, and city tolls; (7) protection of exhibits; (8) catalogue; (9) awards and diplomas; juries; (10) admissions; (11) concessions; (12) miscellaneous regulations—The law of June 13, 1896, financial—The financial basis of the Exposition—The Exposition grounds and buildings—The general classification: I. Education; II. Works of art; III. Appliances, etc., of literature, science, and art; IV. Machinery; V. Electricity; VI. Civil engineering; transportation; VII. Agriculture; VIII. Horticulture and arboriculture; IX. Forestry, hunting, fishing, and gathering of wild products; X. Food stuffs; XI. Mining and metallurgy; XII. Decoration and furniture of buildings, etc.; XIII. Threads, textile fabrics, clothing; XIV. Chemical industries; XV. Diversified industries; XVI. Social economy, hygiene, public charities; XVII. Colonization; XVIII. Military and naval—Agreement with railways (No. 1, freight charges to Paris; No. 2, freight charges through Paris)—General information.

ACT OF CONGRESS.

Be it enacted by the Senate and House of Representatives of the United States of America:

PARIS EXPOSITION: The President, by and with the advice and consent of the Senate, shall appoint a Commissioner-General to represent the United States at the Exposition to be held in Paris, France, commencing April fifteenth and closing November fifth, nineteen hundred, and under the general direction of the President, to make all

needful rules and regulations in reference to the contributions from the United States, subject to the approval of the President, and to control the expenditures incident to and necessary for the proper installation and exhibit thereof; and the President, by and with the advice and consent of the Senate, shall also appoint an assistant commissioner-general, who shall assist and act under the direction of the Commissioner-General, and shall perform the duties of the Commissioner-General in case of his death, disability, or temporary absence; and a secretary, who shall act as disbursing agent and shall perform such duties as may be assigned to him by the Commissioner-General, shall render his accounts quarterly to the proper accounting officers of the Treasury, and shall give bond in such sum as the Secretary of the Treasury may require. The President, by and with the advice and consent of the Senate, shall also appoint twelve commissioners, who shall be subject to the direction and control of the Commissioner-General and perform from time to time such service as he shall require. The Commissioner-General shall employ such number of experts as may be needed, having special attainments in regard to the subjects of the group or groups in said Exposition to which they may be assigned, respectively, and he may employ from time to time such other experts as he may deem necessary in the preparation and installation of such exhibits. The Commissioner-General shall be paid a salary of eight thousand dollars per annum; the assistant commissioner-general a salary of six thousand dollars per annum, and the secretary a salary of four thousand five hundred dollars per annum, which said sums shall be in lieu of all personal expenses other than actual traveling expenses while engaged in exposition work; and the terms of service of the Commissioner-General, assistant commissioner-general, and secretary shall not exceed three years. The commissioners herein provided for shall serve during the entire calendar year nineteen hundred, and they shall be paid for such service three thousand dollars each, which payments shall be in full for all compensation and personal and traveling expenses. The necessary expenses herein authorized, and expenses for the proper installation and care of exhibits, together with all other expenses that may be authorized by the Commissioner-General incident to the participation of the United States in said Exposition, are hereby limited to the sum of not exceeding six hundred and fifty thousand dollars, including not exceeding eighty-five thousand dollars for clerk hire in the United States and in Paris. The Secretary of Agriculture is hereby authorized to prepare suitable exhibits of agricultural products of the States and Territories of the United States, including those mentioned in groups seven, eight, and ten of the plan of said Exposition, and shall exhibit the same under the direction and control of the Commissioner-General, the total expenses of the said exhibits not to exceed in the aggregate seventy-five

thousand dollars, to be paid out of the aforesaid sum of six hundred and fifty thousand dollars; and reports respecting such exhibits, printed in the English, French, and German languages, shall accompany such exhibits, as the Commissioner-General may direct. All officers and employees of the Executive Departments and of the Fish Commission and of the Smithsonian Institution, in charge of or responsible for the safe-keeping of exhibits belonging to the United States, may permit such exhibits to pass out of their possession for the purpose of being transported to and from and exhibited at said Exposition, as may be requested by the Commissioner-General, whenever authorized to so do, respectively, by the heads of the Departments and the Commissioner of Fish and Fisheries and the secretary of the Smithsonian Institution; such exhibits and articles to be returned to the said respective departments to which they belong at the close of the Exposition. It shall be the duty of the Commissioner-General to report to the President, for transmission to Congress at the beginning of each regular session, a detailed statement of the expenditures incurred hereunder during the twelve months preceding; and the Commissioner-General is hereby required, within four months after the close of said Exposition, to make a full report of the results thereof, as herein required, which report shall be prepared and arranged with a view to concise statement and convenient reference, and when printed shall not exceed six volumes octavo, containing an average of not exceeding one thousand pages. Toward the expenses herein authorized, incident to the participation of the United States in said Exposition, there is hereby appropriated the sum of two hundred thousand dollars, to be immediately available, and to remain available until expended, of which amount the sum of twenty thousand dollars may be used by the Secretary of Agriculture in the preparation of the agricultural exhibit herein provided for.

Washington, July 1, 1898.

WILLIAM MCKINLEY.

By the President:

WILLIAM R. DAY,

Secretary of State.

March 3, 1899, the President approved an act of Congress appropriating the additional sum of \$560,000 for the participation of the United States in the Paris Exposition of 1900, making the total appropriation \$1,210,000.

GENERAL STAFF OF THE UNIVERSAL EXPOSITION AT PARIS IN 1900.

Minister of Commerce, Industry, Posts, and Telegraphs,
M. PAUL DELOMBRE.

Commissioner-General of the Exposition,
M. ALFRED PICARD,
President of Section of the Council of State.

Director-General of Exploitation,
M. DELAUNAY-BELLEVILLE,
Honorary President of the Chamber of Commerce of Paris.

Adjunct Director-General of Exploitation,
M. STÉPHANIE DERVILLÉ,
Former President of the Tribunal of Commerce of the Seine.

Director of Architecture, Parks, and Gardens,
M. BOUVARD,
Director of the Department of Architecture and Landscape Gardening of the City of Paris.

Director of Roads,
M. DEFRANCE,
Administrative Director of the Department of Public Ways, Water, Sewers, and Lighting of the City of Paris.

Director of Finances,
M. GRISON.

Secretary-General,
M. HENRY CHARDON,
Member of the Council of State.

Chief of Department of Bridges on the Seine,
M. JEAN RÉSAL,
Engineer in Chief of Bridges and Roads.

Chief of Department of Law,
M. EDMOND MOREAU,
Former President of the Company of Administrators before the Tribunal of Commerce of the Seine.

Delegate to the Section of Fine Art,
M. ROUJON,
Director of Fine Art.

Delegate to the Section of Agriculture,
M. VASSILLIÈRE,
Director of Agriculture.

Delegate to the Section of Colonies and Countries under Protectorate,
M. DISLÈRE,
Councilor of State.

DECREES BY THE PRESIDENT OF THE FRENCH REPUBLIC.

1. *Decree of July 13, 1892, ordaining the Universal Exposition of 1900.*

The President of the French Republic, upon the report of the minister of commerce and industry,

DECREES:

ARTICLE 1. An Universal Exposition of works of art and of industrial and agricultural products will be opened in Paris on May 5, 1900, and will be closed on October 31 following.¹

ART. 2. The minister of commerce and industry is charged with the execution of this decree.

Done at Paris, July 13, 1892.

CARNOT.

By the President of the Republic:

The minister of commerce and industry,

JULES ROCHE.

2. *Decree of September 9, 1893, setting forth the administration of the Universal Exposition of 1900.*

The President of the French Republic, upon the report of the minister of commerce, industry, and the colonies,

Considering that the decree of July 13, 1892, determined that there shall be held at Paris, in 1900, an Universal Exposition of works of art and of the products of industry and of agriculture,

DECREES:

ARTICLE 1. The administration of the Universal Exposition is placed under the authority of the minister of commerce, industry, and the colonies, to be directed by a commissioner-general.

The functions reserved to the minister include intercourse with the Chambers, the approval of general plans and regulations, the assignment of credits to the Commissioner-General, the approval of accounts, the appointment of directors and chiefs of departments.

¹ These two dates were changed by decrees of May 4, 1894, to April 15 and November 5, respectively.

ART. 2. There is appointed to assist the minister of commerce, industry, and the colonies an advisory commission called the superior commission of the Exposition.

This commission, presided over by the minister of commerce, industry, and the colonies, has for vice-presidents the minister of public instruction, fine art, and religion, the minister of agriculture, and the Commissioner-General.

It is composed of (actually) 135 members, besides its officers. (The members are mostly named by the official positions which they occupy.)

The superior commission is required to give advice upon questions which may be submitted to it by the minister of commerce, industry, and the colonies. It will divide itself into committees which will appoint their own officers.

ART. 3. The lists of the departments of the Exposition are as follows:

1. Department of the secretary-general; general affairs; staff; medical service; police; fire department; press; passes.

2. Direction of architecture, parks, and gardens; construction of palaces and pavilions; superintendence of metallic construction; superintendence of buildings erected by foreign nations, public administration, colonies, countries under protectorate, and individuals; department of parks and gardens; department of fêtes.

3. Direction of roads, promenades; railways for visitors.

4. Direction-general of exploitation; general management of French sections and of foreign sections; installations, architectural, mechanical, electrical, Seine water, lighting, maintenance; special management of fine arts, agriculture, the colonies, and countries under protectorate; the catalogue, diplomas, and medals.

5. Direction of finance; entries, materials, accounts, and moneys.

6. Department of bridges on the Seine.

7. Department of law.

ART. 4. The directors and chiefs of departments form a committee of which the Commissioner-General is the President, for the consideration of questions common to their various departments.

ART. 5. Technical or administrative committees may be appointed to aid the Commissioner-General by warrant of the minister of commerce, industry, and the colonies.

ART. 6. Service with the Exposition is compatible with other public duties.

Officers who leave their positions temporarily, having been detailed to the Exposition, will be kept upon the lists of their departments, will continue to receive advancement, and will reserve their rights of retirement.

ART. 7. Ministerial orders will determine the rates of payment to be made for services rendered to the Exposition.

ART. 8. The minister of commerce, industry, and the colonies is charged with the execution of this decree, which will be inserted in the bulletin of laws, and published in the Official Journal of the French Republic.

CARNOT.

FONTAINEBLEU, *September 9, 1893.*

By the President of the French Republic:

The minister of commerce, industry, and the colonies,

TERRIER.

3. Decree of August 4, 1894, setting forth general regulations for the Universal Exposition of 1900.

The President of the French Republic, upon the report of the minister of commerce, industry, posts and telegraphs, and of the minister of public instruction and fine arts,

Considering that the decree of July 13, 1892, determined that there shall be held in Paris, in 1900, an Universal Exposition of works of art and of the products of industry and agriculture,

Considering that the decree of September 9, 1893, set forth the administration of that Exposition,

Considering the advice of the superior commission of the Exposition and the recommendations of the commissioner-general,

DECREES:

ARTICLE 1. The Universal International Exposition of 1900 at Paris will be governed by the regulations herein set forth:

GENERAL REGULATIONS.

CHAPTER I.

ART. 2. The Universal Exposition instituted at Paris for the year 1900 will be opened on April 15 and will be closed on November 5.

The Exposition will receive works of art, agricultural or industrial products, and, in general, all objects named in the classification following these regulations.

All nations are invited to take part in this Exposition.

ART. 3. To the contemporaneous Exposition will be joined a retrospective centennial exposition, distributed among the classes and presenting a résumé of the progress made since 1800 in the various departments of production.

ART. 4. So far as possible, machinery of every kind will be shown in action under the eyes of the public, so as to display the modes of operation and to initiate visitors into the various processes of manufacture.

ART. 5. Special expositions (as historical exposition of ancient art, an anthropological and ethnographical exposition, etc.), competitions (competitions of agricultural machinery, of living animals, etc.), musical renditions and concerts, and international congresses will complete the Universal Exposition of 1900, and will be the subjects of special regulations.

ART. 6. The site to be occupied by the Exposition includes, in particular, the Champ de Mars, the Trocadero and its approaches, the Quay d'Orsay, the Esplanade des Invalides, the Quay de la Conférence, the Cours-la-Reine, the palace of industry and the grounds adjacent between the prolongation of its longitudinal axis, the Avenue d'Antin, and the Cours-la-Reine.

ART. 7. Conformably to the decree of September 9, 1893, the administration of the Exposition is placed under the authority of the minister of commerce, industry, posts, and telegraphs, to be directed by a Commissioner-General.

It will contain the departments of the Director-General, the director of architecture, parks, and gardens, the director of roads, the director of finance, the secretary-general, the department of bridges on the Seine, and the department of law.

That of the Director-General is divided between the Director-General and an assistant director-general, on the basis determined by the ministerial order of October 10, 1893. The directors-general are required to discharge reciprocally all the functions or prerogatives of either in case of absence or other disability.

The directors-general, the directors, the secretary-general, and the chiefs of departments will exercise their functions under the authority of the Commissioner-General, to whom in particular they will submit their plans and projects mentioned in Chapter V.

In case of disability of the Commissioner-General the Director-General is required to act in his stead.

ART. 8. The directors-general, the directors, the secretary, and the chiefs of departments constitute a committee, presided over by the Commissioner-General, for the consideration of questions common to their various departments.

The Director-General is the vice-president of the committee of directors.

ART. 9. A consulting commission, called the superior commission of the Exposition, is appointed to aid the minister of commerce, industry, posts, and telegraphs.

This commission, presided over by the minister of commerce, industry, posts, and telegraphs, has for its vice-presidents the minister of public instruction and fine arts, the minister of agriculture, and the Commissioner-General.

The directors-general, the directors, and the secretary-general are ex officio members of this committee, with the right to vote.



VUE OF CHAMP DE MARS SECTION, FROM WATERFALL, LOOKING NORTH, SHOWING THE FAÇADES OF THE PALACES OF MACHINERY, TEXTILE FABRICS, AND MINING ON THE RIGHT; AND THE FAÇADES OF THE PALACES OF CHEMICAL INDUSTRIES, TRANSPORTATION AND CIVIL ENGINEERING, AND LIBERAL ARTS ON THE LEFT.

ART. 10. Technical or administrative committees shall be appointed to aid the Commissioner-General by warrant of the minister of commerce, industry, posts, and telegraphs, upon the recommendation of the Commissioner-General.

ART. 11. The ministers and the public administrations may appoint delegates to organize their especial exhibits.

Such delegates are placed under the authority of the Commissioner-General.

ART. 12. Each foreign nation which takes part in the Exposition must be represented by a delegate to the Commissioner-General.

This delegate is alone authorized to discuss with the Commissioner-General, the directors-general, and the directors all matters of interest to his countrymen, especially those relating to the allotment of space to the several countries, the construction of special buildings, and the admission and installation of exhibits.

Consequently the administration of the Exposition will not correspond directly with foreign exhibitors.

An exception to these regulations may be made on account of the retrospective centennial exposition.

CHAPTER II.—*General classification.*

ART. 13. Exhibits will be classified in eighteen groups:

Group I.—Education and instruction. (Classes 1 to 6.)

II.—Works of art. (Classes 7 to 10.)

III.—Instruments and general processes of letters, sciences, and the arts. (Classes 11 to 18.)

IV.—Material and general processes of mechanism. (Classes 19 to 22.)

V.—Electricity. (Classes 23 to 27.)

VI.—Civil engineering, transportation. (Classes 28 to 34.)

VII.—Agriculture. (Classes 35 to 42.)

VIII.—Horticulture. (Classes 43 to 48.)

IX.—Forestry, hunting, fishing, gathering of wild products. (Classes 49 to 54.)

X.—Food stuffs. (Classes 55 to 62.)

XI.—Mines, metallurgy. (Classes 63 to 65.)

XII.—Decoration and furniture of public building and private dwellings. (Classes 66 to 75.)

XIII.—Threads and textile fabrics, clothing. (Classes 76 to 88.)

XIV.—Chemical industries. (Classes 87 to 91.)

XV.—Diversified industries. (Classes 92 to 100.)

XVI.—Social economy, hygiene, charities. (Classes 101 to 112.)

XVII.—Colonization. (Classes 113 to 115.)

XVIII.—Army and Navy. (Classes 116 to 121.)

ART. 14. Each of these groups is divided into classes, following the general system of classification annexed to these regulations.

The classification names concisely the objects which each class should contain. The enumeration is not restrictive; in case of doubt as to the classification of an article it will be decided by the department of the director-general of exploitation.

Any modification in detail which may hereafter be found necessary to be made in the classification will be approved by order of the minister of commerce, industry, posts, and telegraphs, on the recommendation of the Commissioner-General.

CHAPTER III.—*Departmental committees.*

ART. 15. A departmental committee is established in each department of the French Republic (that of the Seine excepted) the members of which will be named by the minister of commerce, industry, posts, and telegraphs, upon the nomination of the Commissioner-General, and which shall have for its duty:

1. To make known throughout the department the official acts concerning the organization of the Exposition and to distribute the forms for applications for admission.

2. To impress so far as possible upon the principal artists, agriculturists, and manufacturers that their admission to the Exposition will add particularly to the success of that undertaking.

3. To promote the exposition of the products of agriculture, horticulture, and the industries of the department.

4. To promote and organize, so far as may be practicable, the grouping of like products of the department, and the appointment of a delegate in charge of each collective exhibition.

5. To create, as far as may be practicable, by subscription, or otherwise, a special fund to aid some number of foremen, workmen, and farmers to visit and study the Exposition.

ART. 16. The departmental committee will sit at the chief city of the department. It will divide itself into subcommittees sitting at the chief towns of districts, including the chief town of the department.

ART. 17. The committee and the subcommittees will elect their own officers. The prefect will be the honorary president of the departmental committee; for the subcommittees this honor will attach to the subprefect, and for the subcommittee sitting at the chief town, the prefect or, in his absence, the secretary-general.

ART. 18. The departmental committee will correspond, through its president, with the Commissioner-General and the department of the director-general of exploitation.

CHAPTER IV.—*Admission of exhibits.*

A.—WORKS OF ART.

ART. 19. The contemporaneous exposition is open to works of art executed since May 1, 1889, by French or foreign artists.

ART. 20. The following are excluded:

1. Copies, even those which reproduce a work in a style different from the original.

2. Pictures, drawings, or engravings which are not framed.
3. Engravings obtained by industrial processes.
4. Sculptures in clay not baked.

ART. 21. Applications for admission will be special for each class of work and will be made in accordance with forms prescribed by the Commissioner-General. They will contain the titles of the works, their dimensions, and statements of the expositions at which they have already appeared.

Printed forms will be furnished gratuitously to artists at the offices of the Commissioner-General (department of fine arts) or at other points for distribution, which will hereafter be determined.

The number of works which each artist may exhibit is limited to ten.

ART. 22. French artists and those of the colonies must present their applications at the office of the Commissioner-General (department of fine arts) between the 16th and the 31st of May, 1899.

ART. 23. These applications will be submitted, between the 1st and 30th of June, 1899, to a jury divided into four committees, corresponding, the first, to class 7 (paintings, cartoons, drawings); the second, to class 8 (engravings and lithography); the third, to class 9 (sculpture and engraving upon medals and gems); the fourth, to class 10 (architecture). Each of these committees will be formed thus: (1) One-fourth, members of the Academy of Fine Arts, appointed by the minister of public instruction and fine arts, and by the minister of commerce, industry, posts, and telegraphs, upon the recommendation of the director of fine arts with the advice of the Commissioner-General; (2) one-fourth, members chosen from without the academy and appointed upon the same conditions; (3) one-fourth, members designated by the Society of French Artists; (4) one-fourth, members designated by the National Society of Fine Arts.

Each committee will choose from its own members a president, a vice-president, a recorder, and a secretary.

The presidents, vice-presidents, recorders, and secretaries will form a central committee which shall decide, finally, questions submitted to it by the committees. The officers of the central committee will consist of the minister of public instruction and fine arts, president; the director of fine arts, vice-president, and the secretaries, named by the minister of fine arts.

ART. 24. The jury will prepare and forward to the Commissioner-General, on the 1st of July, 1899, a preliminary list of admissions, which may be passed upon without an examination of the works themselves.

Works which have not been admitted on these terms must be delivered free of charge at the palace of the Champs-Elysees, between the 5th and the 20th of January, 1900, for examination by the jury.

The same will be done with supplementary works which artists

enrolled before the 1st of June, 1899, may present. For such works applications for admission must be filed with the Commissioner-General (department of fine arts) before January 1, 1900.

After the examination of these two classes of works, the jury will prepare and forward to the Commissioner-General through the director of fine arts, not later than the 31st of January, 1900, a second list of admissions.

ART. 25. The admission of foreign works of art will be decided by the Commissioner-General upon the application of the commissioner of the country to which the artist belongs and upon the recommendation of the director of fine arts.

No recommendations may be received after the 31st of December, 1899.

ART. 26. Foreign artists from countries not represented by commissioners should send their applications to the Commissioner-General (department of fine arts) before December 1, 1899, and deliver their works free of charge at the Champs-Elysees between the 5th and 20th of December, 1899.

A special jury made up of Frenchmen and foreigners will be appointed by the minister of public instruction and fine arts, and by the minister of commerce, industry, posts, and telegraphs, for the examination of these works. It will make its recommendations to the Commissioner-General, through the director of fine arts, not later than the 31st of December, 1899.

ART. 27. Artists whose works have been admitted will receive certificates of admission from the Commissioner-General through the director of fine arts.

Immediately thereafter, and in any case before February 15, 1900, each will furnish for his work a statement containing the full name of the author, the place and date of his birth, the name of his instructor, mention of awards which he may have obtained of exhibitions in Paris, the subject and dimensions of his work, and the name of its owner. This statement will conform to a form provided for the purpose.

ART. 28. One or more special commissions for the preparation of the Centennial Exposition will be appointed by the minister of public instruction and fine arts, in concert with the minister of commerce, industry, posts, and telegraphs, upon the recommendation of the director of fine arts, and with the advice of the Commissioner-General. These commissions, presided over by the director of fine arts, will choose from their own number a vice-president, a recorder, and one or more secretaries.

The Commissioner-General will approve, upon their recommendation, a list of works admitted, and will deliver certificates of admission, through the director of fine arts.

B.—INDUSTRIAL OR AGRICULTURAL PRODUCTS AND VARIOUS OBJECTS
OTHER THAN WORKS OF ART.

ART. 29. Industrial and agricultural products, and, in general, all articles named in the classification annexed to these regulations, may be admitted to the contemporary exposition, subject to the exceptions and reservations mentioned in the following article.

ART. 30. All dangerous substances, particularly fulminates or explosives, are excluded.

All spirits and alcohols, oils and essences, corrosive substances, and, in general, all substances liable to affect other exhibits, or to annoy visitors, will not be received, except in strong packages of limited size.

Primers, fireworks, matches, and similar objects will be admitted only in the form of imitations and without any addition of inflammable matter.

ART. 31. Applications for admission will be made in accordance with forms prescribed by the Commissioner-General.

ART. 32. Exhibitors of apparatus who will require the use of water, gas, or steam, must state in the application for admission the quantity of water, gas, or steam which will be needed.

Those who desire to exhibit machinery in motion must state the speed of each machine and the power which it will require.

ART. 33. Applications for admission from French producers must be filed with the Commissioner-General (department of the Director-General) before February 1, 1899.

Those from Paris, or the department of the Seine, will be sent directly to the Commissioner-General (department of the Director-General); those from departments other than that of the Seine will be sent through the departmental committees.

ART. 34. The applications will be submitted by classes to the examination of committees of admission. These committees appointed by the minister of commerce, industry, posts, and telegraphs, upon the recommendation of the Commissioner-General, will choose from their own members a president, a vice-president, a recorder, and a secretary.

For each group the presidents of the class committees will form a group committee which will choose its president and will select as secretary one of the class secretaries in the group. This committee will consider questions common to the different classes, and particularly the difficulties arising as to the division of space and the assignment of exhibits. The recorders of classes will attend the sittings of this committee in an advisory capacity.

A superior committee of revision is established, which will include (1) a president, two vice-presidents, and two secretaries, named by the minister of commerce, industry, posts, and telegraphs, upon the recommendation of Commissioner-General, of persons not members of the

committees of admission; (2) the presidents of all the committees of the group. This committee will consider the difficulties which may arise among the groups, and, in addition, will be charged with the preparation of the final list of admitted exhibitors. The secretaries of the group committees will attend the sittings of the committee in an advisory capacity.

The Commissioner-General and the directors-general, or officers delegated by them, may attend the sittings of the committees of classes, the committee of the group, or the superior committee of revision.

In addition to their principal duties, the committees of admission must perform, for the Department of the Seine, the functions of a departmental committee.

ART. 35. The final list of admitted exhibitors will be reported to the Commissioner-General (department of the Director-General) not later than February 15, 1899.

Immediately thereafter those interested will receive from the department of the Director-General notice of their provisional admission. Nevertheless this admission will not be final, and certificates will not be delivered until the exhibitors and the committees of installation have reached an agreement as to the division of space and the payment of expenses incurred by said committees.

ART. 36. The admission of objects to be shown by the public administrations in special pavilions to be constructed from their resources will be determined by the department of the Director-General, which must be informed of their demands before February 16, 1899.

ART. 37. The admission of exhibits from the colonies or from countries under the protectorate of France will be determined by the department of the Director-General, upon the application of the official delegate representing the colonies or the country under protectorate, even though they may occupy space in special pavilions. No application will be received after February 15, 1899.

As to objects which may, by exception, be incorporated in the corresponding class of the general Exposition, the directions for making applications for admission are the same as for products of the metropolis. Applications must be filed with the Commissioner-General (department of the Director-General) before February 1, 1899, through the official delegate.

ART. 38. Admission of foreign products will be determined by the department of the Director-General, upon the application of the commissioner delegated by the nation to which the exhibitor may belong. No application will be received after February 15, 1899.

As to objects which may, by exception, be incorporated in the corresponding class of the general Exposition, the department of the Director-General must be informed before February 1, 1899, of the application of the commissioner delegate and must take the advice of the committee of admission.

ART. 39. Applications coming from countries which have no commissioner delegate must be made and carried forward under the same forms as those required for French products.

ART. 40. The committees of admission will prepare, each for its class, the organization of the centennial Exposition.

At their recommendation, the department of the Director-General will approve the list of objects admitted, and will issue certificates of admission.

CHAPTER V.—*Forwarding, receiving, installation, and returning of exhibits.*

A.—WORKS OF ART.

ART. 41. Works of art must be delivered between the 15th and the 20th of February, 1900, at the palace in which they are to be received.

An order from the Commissioner-General will set forth in detail the rules for the reception and return of works of art.

ART. 42. For the contemporary Exposition all expenses of packing, carriage, unpacking, storage of cases, repacking, and reshipping will be paid by the exhibitors.

For the centennial Exposition such charges may be defrayed by the management of the department of fine arts.

ART. 43. The installation of works of art admitted, the decoration of the halls, and the police of the interior of the palace will be undertaken and paid for by the management of the department of fine arts.

Any special arrangement which foreign commissioners may obtain authority to make, aside from the above, will be at their own charge.

ART. 44. No work may be withdrawn before the close of the Exposition without a special permit from the Commissioner-General, given at the instance of the director of fine arts.

ART. 45. Works of art must be removed within the month following the close of the Exposition.

B.—INDUSTRIAL AND AGRICULTURAL PRODUCTS AND EXHIBITS OTHER THAN WORKS OF ART.

ART. 46. Exhibits must be received at the Exposition between December 1, 1899, and February 28, 1900.

Rules in detail for the admission, the installation, and the removal of exhibits will be issued by the Commissioner-General.

Exhibitors will receive timely information as to the reductions in rates agreed upon by the railway and steamship companies for the transportation of goods sent to or returned from the Exposition.

ART. 47. No rent will be charged to exhibitors for the spaces which they will occupy in the palaces or pavilions erected by the management of the Exposition.

Water, gas, steam, and motive power for driving exhibited machinery will be furnished free of charge. But exhibitors must put in at their own cost the branches or connections for receiving water, gas or steam, as well as the intermediate transmitters required to communicate power from the main shafting.

ART. 48. For the contemporary exposition the exhibitors must pay all expenses for packing, carriage, unpacking, storage of cases, installation, repacking, and reshipping.

The cost of installation includes the laying of floors, except in public passageways; furnishing, setting, covering, and decorating partitions between exhibits, porticos, velums, or false ceilings, show cases, and exposition furniture, all of which shall accord with plans adopted by the department of the Director-General. As to floors, partitions, velums, or false ceilings, the administration reserves to itself, in the interest of uniformity and economy, the right to supply all or a part of them on behalf of class committees, public administrations, and foreign commissioners, who will be called upon to defray the expenses so incurred.

A special appropriation will be placed by the minister of commerce, industry, posts, and telegraphs at the disposal of the Commissioner-General to relieve workingmen who may be exhibitors from the general expense of installation in the class to which they belong.

For the Centennial Exposition the administration will defray all, or part of, the expenses referred to in this article.

ART. 49. No private building may be erected by an exhibitor without the approval of the plans of construction and interior arrangement by the management of the Exposition.

All grading and planting of approaches must be authorized; the expense incurred must be defrayed by the exhibitors.

ART. 50. For each class in groups other than fine art a committee of installation of the contemporary French Exposition will be formed. It will be required:

(1) To allot space to exhibitors in conformity with the decisions of the committee on admissions.

(2) To prepare plans for installations and decorations and submit them to the department of the director-general of exploitation.

(3) To see that plans are carried into effect and to provide and maintain a proper system of guards.

(4) To assess expenses upon those concerned and to collect them without the intervention of the administration.

The officers of the committee of admission will be ex-officio those of the committee of installation, which will include besides:

1. Four exhibiting members of the committee of admissions, appointed by the minister of commerce, industry, posts, and telegraph, upon the recommendation of the Commissioner-General.

2. Four members chosen by exhibitors admitted provisionally from their own number. Members of the committee of admissions are eligible on the same basis as the other exhibitors. For certain classes the number four will be exceptionally increased or diminished by a special decision of the minister upon the recommendation of the Commissioner-General.

A treasurer will be chosen from the body of the committee. The secretary will be eligible.

The committee of installation will designate an architect or an engineer who will be intrusted with the execution of the collective works under the oversight and control of the agents of the administration, and who must be accepted by the Commissioner-General upon the recommendation of the director-general of exploitation.

These committees will be formed so as to enter upon the discharge of their duties March 1, 1899.

The committee of groups and the superior committee of revision, authorized by article 34 of this decree, will take cognizance respectively of questions pertaining to classes or to groups.

The Commissioner-General and the directors-general, or officers delegated by the directors-general, will attend the sessions of the committees of classes, the committees of groups, and the superior committee of revision.

ART. 51. In modification of the second paragraph of the preceding article the committees of admission in the group of horticulture, who must remain on duty during the whole of the Exposition in order to act upon admissions to temporary competitions, will perform the duties of committees of installation.

ART. 52. Public administrations and foreign commissions will themselves conduct their installations in the special pavilions which they may have erected, or in such parts of the main buildings as have been allotted to them. They must submit their plans for the approval of the department of the Director-General.

The installation of objects intended to occupy places in the special pavilion of colonies or countries under protectorate must be conducted under the same conditions by the official delegates representing the colonies or countries under protectorate.

ART. 53. Exhibits coming from countries which have no commissioner delegate, and foreign products which may, by exception, be included in the corresponding class of the general Exposition will be installed by the regular committees upon the same basis as French products.

ART. 54. The committees of installation of the contemporary French Exposition are required conjointly with the department of the Director-General to prepare plans for and perfect the organization of the Centennial Exposition.

ART. 55. All articles must be exhibited in the name of the signer of the application for admission. This rule is imperative.

An exhibitor is authorized to write after his own name, or the name of his firm, the names of cooperators of every kind and rank who may have contributed to the merit of his exhibit.

ART. 56. To aid the work of the jury of awards and for the information of the public, exhibitors are expressly invited to indicate the selling price of articles exhibited in the contemporary sections.

ART. 57. Exhibitors of annoying or unhealthful articles must at all times submit to measures prescribed in regard to them by the Commissioner-General in the interests of sanitation, healthfulness, and public safety.

ART. 58. At any time the department of the Director-General may order exhibits to be withdrawn if because of their nature or their appearance they appear to him to be offensive or incompatible with the purpose or propriety of the Exposition.

ART. 59. No article may be withdrawn before the close of the Exposition without a special permit from the department of the Director-General.

This rule does not apply to products which exhibitors may have authority to manufacture in the presence of visitors.

ART. 60. All exhibits, as well as installations and structures of every kind, must be removed within six weeks from the close of the Exposition.

After this delay the management of the Exposition will proceed to remove all effects at the expense and risk of the exhibitors. It will send, at their charge, all objects and materials to a public warehouse.

If the effects thus stored are not withdrawn, and the expenses incurred by the administration are not defrayed before June 30, 1901, the goods will be sold at public auction. The net proceeds of the sale will be turned over to the treasury of public charities.

CHAPTER VI.—*Customs, internal revenue, and city tolls.*

A.—CUSTOMS.

ART. 61. The entire space occupied by the Universal Exposition of 1900 is constituted a customs bonded warehouse.

ART. 62. Foreign products intended for the Exposition may enter France at any of the offices passing goods in transit.

The merchandise must be accompanied by a statement made by the shipper and annexed to the "acquit a caution," which shall give the nature, character, weight, and origin of the goods.

ART. 63. Merchandise may be forwarded directly to the Exposition grounds by either the international or the ordinary transit system, at the option of the shipper.

The goods are free from the statistical duty.

Whether forwarded by international or ordinary transit, merchandise will not be examined at the frontier.

Seals are affixed without charge.

ART. 64. Foreign merchandise received in the grounds of the Exposition will be taken in charge by special officers of customs, detailed to the Exposition, under the regulations applicable to goods entered in bonded warehouses. The duty levied upon goods which may eventually be cleared for consumption shall not be more than the duty applicable to like products of the most-favored nation.

ART. 65. Goods manufactured within the grounds of the Exposition from raw materials of foreign origin imported under the regulations of the customs shall be liable for such duties only as may accrue on the material imported and manufactured.

B.—INTERNAL REVENUE.

ART. 66. Articles of French origin liable for excise dues (beverages, alcoholic products, vinegar, oils, candles, wax tapers, sugars, etc.), when destined for the Exposition, shall be accompanied by an "acquit a caution" and will be placed under the regulations for transit and bonded warehouse. The products are not examined, but are taken in charge by the city customs service to their destination gratis.

ART. 67. The manufacture of tobacco, authorized under the privilege of demonstrating the operation of machinery and apparatus in action, will be subject to the express reservation that on all products so manufactured the duties fixed by law shall be paid under such conditions as may be determined by future regulations.

ART. 68. Articles of gold or silver of French manufacture may be sent to the Exposition without being stamped with the legal marks. To obtain this privilege exhibitors must previously forward to the chief of the guaranty office at Paris a detailed list of the number and weight of the goods, and must engage to present the articles at the close of the Exposition to the controllers charged with the supervision of the guaranty.

C.—CITY CUSTOM DUTIES.

ART. 69. French products liable to this duty go into bond.

These products are not examined, but are taken in charge by the city customs service to their destination gratis.

CHAPTER VII.—*Protection of exhibits.*

ART. 70. No work of art, no product exhibited in the buildings, parks, or gardens may be sketched, copied, or reproduced in any way whatsoever without permission of the exhibitor, approved by the department of the Director-General.

The Commissioner-General may give permission for the production of general views.

ART. 71. Under the time limitations and conditions fixed by the law of May 23, 1868, as to the guaranty of inventions liable to be patented, and of designs of fabrics, exhibitors will enjoy the rights and immunities granted by that law.

ART. 72. The administration will take measures to protect all exhibits from damage.

Nevertheless the management will be responsible in no case for loss by fire or other accident through which objects placed in the contemporary sections may suffer, whatever may be the cause or the amount of the damage.

Exhibitors may insure their property at their own charge, if they see fit so to do.

On the other hand the management will assume the responsibility for damage to objects admitted to the retrospective sections, but only to an amount agreed upon with the exhibitors and entered upon the certificate of admission.

ART. 73. Although it refuses to assume any responsibility for thefts or robberies which may be committed, the administration of the Exposition will organize a force of guards intended to prevent such offenses.

Besides this general provision of guards, the committees of installation, the delegates of public administrations, and the foreign commissioners must supply guards for their spaces.

Guards will be appointed subject to the approval of the department of the Director-General, which may require their dismissal if they fail to perform properly their duties, and even to discharge instantly any one of them found intoxicated or having committed any dishonest act.

These guards will at the same time be required to keep the buildings clean. They must wear a uniform or distinctive badge, and in the French section badges indicating the number of the class confided to their care.

In any case the guards may call for the assistance of the police. French guards will, when necessary, go to the aid of foreign guards.

All guards, both French and foreign, must obey the officers of the Exposition in everything which concerns the regulations of the Exposition.

An order of the Commissioner-General will set forth rules in detail for guarding and cleaning the halls and grounds of the Exposition.

CHAPTER VIII.—*Catalogue of exhibits.*

ART. 74. A classified and complete catalogue of the works of art and the products of all nations will be prepared in the French language, showing the names of all exhibitors and their locations in the buildings, parks, or gardens.

Later decisions of the minister of commerce, industry, posts, and telegraphs, upon the recommendation of the Commissioner-General,

will regulate the method of publishing the catalogue, and will fix the number of lines to be granted to each exhibitor.

ART. 75. Each nation may print and publish at its own expense, risk, and danger a special catalogue of the exhibits of that nation.

The management of the Exposition will regulate the sale of such catalogues within the Exposition grounds and will collect a royalty on these sales.

CHAPTER IX.—*Awards to exhibitors—Diplomas.*

A.—ORGANIZATION AND DUTIES OF THE INTERNATIONAL JURY.

ART. 76. The valuing and judging of exhibits which form part of the contemporary Exposition will be confided to an international jury arranged in three degrees of jurisdiction: Class juries, group juries, and superior jury.

ART. 77. Class juries shall be composed of jurors and substitutes. The latter shall have a deliberative voice only when occupying the place of absent jurors.

For all the classes the number of jurors, French and foreign, shall be about one-sixtieth of the number of exhibitors. The whole number of substitutes, French or foreign, shall not be more than one-third the number of jurors.

In each class the number of jurors for each branch of art or industry, and for each nationality, shall be, as nearly as possible, proportioned to the number of exhibitors and to the importance of the exhibits.

The French jurors and substitutes shall be nominated by the Commissioner-General with the concurrence of the directors-general, and of the director of art in the group of art, and shall be appointed by decree of the minister of commerce, industry, posts, and telegraphs, agreeing with the minister of public instruction and fine art for the group of works of art. They shall be selected from the leading bodies of the state, the academies, the civil service, corporate bodies, and for the most part from persons who, as exhibitors, or as jurors appointed by the French Government, have obtained high awards at universal international expositions at Paris, London, Vienna, Philadelphia, Sydney, Melbourne, Amsterdam, Antwerp, Barcelona, Brussels, or Chicago.

Foreign jurors and substitutes will be appointed for each nationality by the commissioner of that country, who will report his selections to the Commissioner-General before the opening of the Exposition.

Each class jury will choose its own officers, consisting of a president, a vice-president, a recorder, and a secretary. The president and the vice-president shall be of different nationalities—one French, the other foreign.

Except in the group of works of art, the class juries shall have authority to invite, as associates or experts, one or more persons well

informed as to such matters as may be submitted for their examination. These associates or experts may be selected from the jurors or substitutes of any class, and from specialists who are not jurors. They must be approved by the Commissioner-General upon the recommendation of the director-general; they shall participate in the work of the jury only as to the special object for which they were summoned, and may speak only in consultation.

Two class juries may be united by direction of the Commissioner-General to judge designated objects when such union shall be deemed advisable.

ART. 78. Group juries shall comprise:

1. A president, two or three vice-presidents, and a secretary, who may be chosen from persons other than class jurors. They shall be nominated by the Commissioner-General with the concurrence of the directors-general, and of the director of fine art as to works of art, and shall be appointed by the minister of commerce, industry, posts, and telegraphs, agreeing with the minister of fine art as to the group of works of art.

2. The president, vice-presidents, and recorders of the class juries.

ART. 79. A later decree will determine the composition of the superior jury, and will designate its members and its officers.

This jury will have as honorary president the minister of commerce, industry, posts, and telegraphs; as honorary vice-presidents the minister of public instruction and fine arts, the minister of agriculture, and the Commissioner-General.

The following persons will be entitled to membership in the superior jury: The presidents and vice-presidents of group juries, the commissioners from countries which are represented by more than 500 exhibitors inscribed in the catalogue, the members of the superior committee of revision, the Director-General and the assistant director-general, the other directors, and the secretary-general of the Exposition, the director of fine art, the director of agriculture, and the delegate of the administration of the colonies to the Exposition.

ART. 80. The Commissioner-General and the directors-general are charged with the preparation and direction of the work of the international jury. They shall see that the rules be observed; they shall insure that no exhibits escape examination by the jury; and they shall receive the observations and complaints of exhibitors in this respect.

For the accomplishment of this task the Commissioner-General, the directors-general, or officers delegated by the directors-general, shall be admitted to all sessions of the class or group juries, but only to keep the juries informed as to the facts and general regulations.

ART. 81. Each class jury shall proceed to examine the exhibits, and shall prepare:

1. A list of exhibitors placed hors concours by the application of article 89.

2. A list, in order of merit and without distinction of nationality, of the awards which it proposes to make.

3. A list corresponding to the preceding, of collaborators, engineers, foremen, and workmen who have distinguished themselves particularly in the production of remarkable objects shown at the Exposition.

As to art industries, the list of exhibitors who shall receive awards will be divided into two sections; one including the authors of drawings, cartoons, models, etc.; the other including manufacturers.

Distinct sections will also be formed, one for equipment and methods of production, and the other of products, when the various elements are found together in the same class.

These lists, certified by the officers of the jury, must be forwarded to the offices of the Commissioner-General (department of the director-general) not later than the 30th of June. Should this rule not be complied with they will be prepared by the group jury.

ART. 82. Each group jury will revise the lists prepared by the class juries and will particularly endeavor to insure unity and harmony in the distribution of awards.

It will unite with itself successively each class jury in the deliberations which concern it.

The lists revised by the group juries will be returned to the office of the Commissioner-General (department of the Director-General) not later than July 31, otherwise the revision will be made by the superior jury.

ART. 83. The superior jury will finally, and without appeal, determine, by order of merit, the list of awards adjudged to exhibitors and their collaborators in each class.

This work will be so directed that the official distribution of awards may take place by the end of August or at the beginning of September.

ART. 84. For the temporary exhibitions and competitions which will occur in the groups of agriculture, horticulture, and food stuffs, the work of the international jury will continue during the entire Exposition.

The class jury will arrange special lists of proposed awards at the close of each temporary exhibition, or each competition.

These lists will be revised and decided, without appeal, by the jury of the groups after the close of the series of temporary exhibitions or competitions of the group.

The superior jury will not intervene except in the case provided for in article 93.

ART. 85. The deliberations of the international jury will in all stages remain strictly secret.

ART. 86. Each of the recorders of class juries must forward to the Commissioner-General, within at least six months after the close of the Exposition, a report of the most important facts established by

the jury relative to the progress made since 1889, and illustrating the general conditions of production at the close of the nineteenth century.

The special reports of the classes will be edited and published under the direction of the Commissioner-General, and at his recommendation a recorder-general will be appointed at the opening of the Exposition by the minister of commerce, industry, posts, and telegraphs.

ART. 87. The Government will publish an official list of awards.

B.—AWARDS—DIPLOMAS.

ART. 88. The awards to exhibitors in the contemporary Exposition, and to the collaborators, will be issued in the form of diplomas, signed by the minister of commerce, industry, posts, and telegraphs and by the Commissioner-General. They will be divided into the classes following:

Diplomas of grand prize.

Diplomas of gold medal.

Diplomas of silver medal.

Diplomas of bronze medal.

Diplomas of honorable mention.

ART. 89. Exhibitors who have accepted the position of juror or substitute shall be placed hors concours as to awards.

This rule will apply to an exhibiting company who may be represented on the jury by a manager, or by an agent of any rank who may be upon the permanent staff of the company.

Public administrations may compete for awards, even when one of their officers has been appointed a juror.

ART. 90. Exhibitors attached to the jury, either as associates or as experts, shall be hors concours as the class in which they have acted.

ART. 91. Producers exhibiting different objects in various classes may receive awards in each of the classes, but more than one award in the same class is forbidden.

Should the same object be approved by several juries, the exhibitor will receive only the highest form of award conferred.

ART. 92. The use in common of show cases or other outfit of installation by several exhibitors will hinder neither of them in the competition for award, provided each has exhibited in his own personal and individual right.

Only one award will be given for a collective exhibit. If, however, exhibits are presented in several names, each of the participants will receive a diploma bearing the names of all.

The jury will have authority to unite several exhibitors in the groups of agriculture, horticulture, and food products, and to award a single diploma to the individual representing such collective group.

ART. 93. Although special awards will be provided by special regulations relating to temporary exhibitions or competitions, exhibitors



UNITED STATES SECTION OF EDUCATION, EAST ISLE. UNIVERSITY OF THE STATE OF NEW YORK, COLLEGE DEPARTMENT.
HOME EDUCATION AND STATE MUSEUM EXHIBITS.

in the group of horticulture who shall have participated regularly in the temporary competitions of the group may be considered permanent exhibitors and may receive one of the awards provided in article 88.

Propositions for awards of this sort will be prepared in good time by the class juries and the group jury. The final decision will pertain to the superior jury or to a delegation which it will name for this purpose, if the competitions should not be closed before the general distribution of awards.

Awards thus made after the general distribution of awards will be published in a supplementary list.

ART. 94. Commemorative diplomas, signed by the minister of commerce, industry, posts, and telegraphs will be conferred upon those who have assisted the retrospective expositions, upon officers or agents of the Exposition, upon members of committees or commissions, and upon jurors.

CHAPTER X.—*Admissions.*

ART. 95. Special regulations as to admissions will be issued at a later period, on the recommendation of the Commissioner-General, by the minister of commerce, industry, posts, and telegraphs, and by the minister of finance.

The following rules will serve as the basis of future regulations:

ART. 96. The normal price to be paid by visitors at the hours of general admission is fixed at 1 franc.

A higher price will be charged for admission in the morning, and likewise for admission in the evening, except on Sunday and on days which will be determined by the minister of commerce, industry, posts, and telegraphs, on the recommendation of the Commissioner-General.

A higher price of admission will also be required on certain days, determined by special order of the minister of commerce, industry, posts, and telegraphs, at the recommendation of the Commissioner-General.

ART. 97. Admissions will be issued to individual subscribers either for the entire Exposition or for definite periods.

ART. 98. Each exhibitor in the contemporary sections will be entitled to one free card of admission, in his own name and not transferable, the validity of which as to temporary exhibitions will be limited to the time of the exhibitions. Companies exhibiting will receive only one card of admission.

At the request of the exhibitor a card may be issued in the name of a representative, accepted by the Director-General, if the nature and importance of the exhibit appears to the administration to require the constant presence of a representative.

Exhibitors may obtain one or more free admissions for agents or

workmen employed to keep in order or superintend their exhibits if their presence within the limits of the Exposition is deemed necessary by the management.

Participation in the retrospective Exposition will not entitle one to a free card of admission unless the administration considers the favor justified by the importance of the objects exhibited.

ART. 99. Cards of admission will be issued to members of the higher commission, to officers or agents of the general commission, to the official representatives of the French colonies and countries under protectorate, to foreign commissioners, to members of the committees of admission and of installation, and of the jury, and to engineers or architects employed to install exhibits. The same regulation will apply to members of commissions of organization and to technical or administrative committees appointed in the department of the Commissioner-General.

Free admissions will be issued as needed by concessionaires, contractors, guards, and workmen employed in the Exposition grounds.

ART. 100. A certain number of cards, permanent or temporary, but not transferable, will be placed at the disposal of the press.

ART. 101. The minister of commerce, industry, posts, and telegraphs will issue orders hereafter, upon the advice of the Commissioner-General, as to admissions at a reduced price, or gratuitous, which may be granted to certain classes of visitors in the interest of the development of education and public instruction.

ART. 102. Severe measures will be taken to prevent abuses in the use of cards of admission, free admissions, or admissions at a reduced price.

CHAPTER XI.—*Concessions.*

ART. 103. The minister of commerce, industry, posts, and telegraphs will, on the recommendation of the Commissioner-General, authorize private exhibitions at which a charge for admission may be made, will grant concessions for restaurants, for places of amusement, and for other purposes useful to the Exposition.

Such authorizations and concessions will be subject to the payment of rent or profit to the receipts of the Exposition.

ART. 104. In each case a contract will specify rules for the construction and management of the concession.

Concessionaires will be bound to conform at all times to instructions addressed to them by the Commissioner-General in the interest of safety, healthfulness, sanitation, propriety, and good order.

CHAPTER XII.—*Miscellaneous regulations.*

ART. 105. Advertisement by means of posters, prospectuses, etc., may not be made in the inclosure of the Exposition by exhibitors,

concessionaires, or any other persons, unless they have been duly authorized by the Commissioner-General and have prepaid such dues as may be required.

ART. 106. Communications relative to the Exposition must be addressed to the Commissioner-General. In accordance with the law of October 24, 1893, this correspondence can be franked.

ART. 107. Frenchmen and foreigners in accepting the relationship of exhibitors submit ipso facto to the requirements of these regulations and to such subsidiary regulations as may be hereafter issued by decree, by the order of a minister, or of the Commissioner-General, for the good order and the control of the Exposition.

ART. 108. The minister of commerce, industry, posts, and telegraphs and the minister of public instruction and fine arts, each in that which concerns him, are charged with the execution of this decree, which shall be inserted in the "Bulletin of laws" and published in the Official Journal of the French Republic.

Done at Paris, August 4, 1894.

CASIMIR-PERIER.

By the President of the Republic:

The minister of public instruction and fine arts,

G. LEYGUES.

The minister of commerce, industry, posts, and telegraphs,

V. LOURTIES.

**LAW OF JUNE 13, 1896, RELATIVE TO THE UNIVERSAL
EXPOSITION OF 1900.**

The Senate and the Chamber of Deputies having enacted:

The President of the Republic promulgates the law in the tenor following:

ARTICLE 1. The agreement made November 18, 1895, between the minister of commerce, industry, posts, and telegraphs, representing the State, on the one part, and the prefect of the Seine, representing the city of Paris, authorized by act of the municipal council, July 13, 1895, on the other part, is approved, the said agreement having for its object the financial participation of the city in the Universal Exposition of 1900.

ART. 2. The agreement made November 18, 1895, between the minister of commerce, industry, posts, and telegraphs, representing the State, on the one part, the Credit Foncier, the Credit Lyonnaise, the National Bank of Discount, the Company for Fostering the Development of Commerce and Industry in France, the Company for Industrial and Commercial Credit, on the other part, is approved, the said agreement having for its object the issue of three million two hundred and fifty thousand (3,250,000) bonds of twenty francs each (20 fr.), each bearing twenty tickets of admission to the Exposition.

The bonds will be free from taxation, except the tax upon prizes, and will participate in twenty-nine drawings of prizes as detailed in the agreement.

ART. 3. The contribution of the State to the expenses of the Exposition is fixed at twenty million of francs (20,000,000 fr.).

The necessary credits will be provided by annual appropriations within the limits of the subsidy stated above.

During the recess of the Chambers the credits are provided, in conformity with the law of December 14, 1879, by decrees issued in the council of state, after having been considered and approved by the council of ministers. These decrees must be submitted for the approval of the Chambers during the first fifteen days of their next session.

ART. 4. Should the annual subsidies of the city and the annual appropriations not be sufficient to cover the expenses of the corresponding service, the minister of commerce, industry, posts, and telegraphs, is authorized to demand of the Bank of France the advances agreed to by a letter from the governor of the Bank of France, dated November 16, 1895, and annexed to this law.

These advances, made at a rate of annual interest of one and one-fourth per cent ($1\frac{1}{4}$ per cent), will be guaranteed by the deposit in the

Bank of France of the receipts from the suitor's fund, a deposit which will stand as security for the benefit of the bank. They must not exceed the total sum of thirty millions of francs (30,000,000 fr.) and will be redeemable not later than December 31, 1900.

ART. 5. The expenses of the Exposition, inclusive of interest on advances which may be made by the Bank of France, are limited to the resources furnished by the subsidy of the city, the proceeds from the issue of bonds, the financial aid of the State, and incidental receipts, such as the proceeds of concessions, rentals, and the sale of materials.

ART. 6. The subsidy of the city of Paris, the proceeds of the issue of bonds, when withdrawn from the suitor's fund, the advances of the Bank of France, and, in general, all the receipts of the Exposition shall be turned over to the treasury, to the account of funds payable for public expenses, conformably to article 13 of the law of June 6, 1843.

ART. 7. All transactions relating to the receipts or expenses of the Exposition shall be subject to all the regulations pertaining to public accounts; they shall be conducted by agents of the treasury and shall be under the supervision of the court of accounts.

ART. 8. An annual report shall make known the condition of the enterprise and shall give an account, in detail, of receipts and expenses, to be presented to the President of the Republic, published, and distributed to the Senate and the Chamber of Deputies.

ART. 9. The agreements approved by articles 1 and 2 of the present law, the instruments designated by article 1, section 9, of the law of February 28, 1872, and in article 19 of the law of April 28, 1893, and, in general, all other contracts entered into by the administration of the Exposition, shall be subject to the tax of three francs (3 fr.) only.

ART. 10. In all works, in all orders for material or supplies intended for the construction of buildings, the organization, the installation of the Exposition of 1900, conditions humane towards the working man shall be established for the execution of works within the administration of the city of Paris, or the State, and inscribed upon all contracts with contractors, manufacturers, or tradesmen.

These conditions will be:

One day of rest each week.

The present law, considered and adopted by the Senate and by the Chamber of Deputies, will be executed as a law of the State.

Done at Paris, June 13, 1896.

FELIX FAURE.

By the President of the Republic:

The minister of commerce, industry, posts, and telegraphs.

HENRI BOUCHER.

The minister of finance,

G. COCHERY.

THE FINANCIAL BASIS OF THE EXPOSITION AT PARIS IN 1900.

The funds provided for the Exposition are as follows:

Subsidy of the State, French Republic.....	frances..	20, 000, 000
Subsidy of the city of Paris.....	do...	20, 000, 000
Advanced by the Bank of France.....	do...	30, 000, 000
Issue of bonds, popular.....	do...	65, 000, 000
Sale of concessions, material, etc., estimated.....	do...	5, 000, 000
		<hr/>
Total.....	do...	140, 000, 000
United States Government standard exchange rate		\$27, 020, 000

The subsidy of the city of Paris is to be equal to one-fifth of the cost of the Exposition, but not to exceed 20,000,000 francs.

The advance by the Bank of France is guaranteed by a deposit from the suitor's fund (*Caisse des depots et consignations*), and is to be repaid not later than December 31, 1900.

The issue of bonds, popular, has been taken by a syndicate of five leading banking institutions. It consists of 3,250,000 bonds of 20 francs each, each bearing as coupons 20 tickets of admission to the Exposition. The bonds do not bear interest, but the holders participate in 29 drawings, including 4,313 prizes, notably 5 prizes of 500,000 francs each, and 24 prizes of 100,000 francs each. The drawings are distributed during the years 1896-1900. The prizes amount in all to 6,000,000 francs, and are to be paid from the interest of the proceeds of the bonds.

Besides the benefits named the holders of the bonds may have the choice of others. They may be admitted to shows within the Exposition for which extra charges are made at a reduction of one-fourth of the regular prices of admission. They may purchase round-trip railway or steamship transportation from all parts of France, French Africa, or Mediterranean ports under prescribed regulations, at reductions varying from one-third to one-half the regular passenger rates.

The normal price of admission to the Exposition is 1 franc; at certain hours on each day, and on certain days to be prescribed, more than one ticket may be demanded for an admission.

THE GROUNDS AND BUILDINGS OF THE EXPOSITION OF 1900.

The visitor in Paris readily recognizes the heart of the city in the Place de la Concorde, and its principal artery in the Seine, flowing westward. The Louvre, the garden of the Tuileries, and the Champs-Élysées are upon the north or right bank of the river (*rive droite*); the Mint, the Quay d'Orsay, the Eiffel tower, upon the south or left bank (*rive gauche*). From the southwest angle of the Place de la Concorde the grounds of the Exposition extend along both banks of the stream nearly a mile and a half to the Avenue de Suffren, which forms the western boundary of the Champ de Mars. The principal exhibition spaces are four, arranged in pairs; the park of the art palaces and the Esplanade des Invalides at the east, the Champ de Mars and the park of the Trocadéro at the west. On the south side of the river the Esplanade des Invalides is united with the Champ de Mars by the Quay d'Orsay; on the north side the park of the art palaces is connected with that of the Trocadéro by the Quay de la Conférence, the Cours-la-Reine, and the Quay de Billy. In this space the river swings to the south, forming an arc, approximately, of one-sixth of the circumference of a circle.

These areas have long been the object of artistic care. The beauty of the trees, numerous planted and assiduously groomed, is enhanced by the background of palatial residences which line the streets in this elegant quarter of the city. When one remembers the peculiar fitness of Parisian architecture, the bright color of the stone so commonly used, the finish and cleanliness of the pavements, and the freshness of the foliage which everywhere protects the pedestrian, he can well understand the groundwork already provided for the yet finer treatment of the Exposition artists.

A considerable portion of the banks have been newly revetted with permanent walls of cut stone, and while this improvement has been made about 2½ acres of ground have been filled in. The quays thus formed furnish sites for structures which will contain certain classes of exhibits, or for palatial buildings erected by foreign governments for the entertainment of visiting potentates.

On the left bank of the river the first large area is the Esplanade des Invalides, a rectangular space rather more than 1,600 feet long and nearly 1,000 feet wide. This area is dominated on the south by the Hôtel des Invalides, which in America would be called a soldiers' home. Behind looms the magnificent dome of the Church of the

Invalides. In a crypt beneath this dome rest the remains of the first Napoleon, covered by an immense sarcophagus of purple porphyry. Two large exhibit buildings, with a suitable avenue between, will occupy the whole rectangle of the esplanade.

On the opposite side of the river the space between the Quay de la Conférence and the Avenue des Champs Elysées has been greatly changed. The palace of industry, a relic of the Exposition of 1855, has been removed. On the line of the principal avenue of the Invalides a broad thoroughfare has been opened from the river to the entrance of the Avenue Marigny, which lies west of the palace of the elysée. This avenue is named the Avenue Nicholas II. A new edifice, called the grand palace of fine arts, has a façade 500 feet long on the west side of the Avenue Nicholas II, and extends through nearly to the Avenue d'Antin. In the perfection of its design and the profusion of its ornamentation this building is intended to be the noblest exponent of contemporary French architecture and sculpture. It is to contain the exhibit of contemporary art, French and foreign. On the opposite side of the new avenue, in a smaller area, stands the small palace of fine arts. It will contain the centennial exposition, illustrative of the history of French art. This building will show the same perfection of design and execution which characterizes its neighbor opposite. It is a large building, called "petit" only because it is smaller than the other called "grand." These edifices are intended to be permanent mementos of the Exposition of 1900. They will have cost about \$4,200,000. In the future the "salon" will be held in the larger art building.

A magnificent new bridge will cross the Seine, connecting the Avenue Nicholas II with the Esplanade des Invalides. It is called the Bridge of Alexander III, in honor of the Czar of Russia, as the avenue opening upon it is named in honor of his father. The bridge is 360 feet long and 130 feet wide. The structure is of steel, the ornamentation of marble. The design is remarkable for the very flat trajectory of its single arch, as well as for the elegance of its decorations and the profusion of its sculpture. The corner stone was laid by the Emperor for whom it was named. The bridge will be finished by January 1, 1900, and will have cost \$400,000.

The new arrangement of the Exposition grounds brings them to the southwest angle of the Place de la Concorde. Here a suitable and imposing principal entrance will be erected in the form of a triumphal arch. Of course other entrances and exits will be provided in abundance, but there will be at least one entrance corresponding in its conception to the grandeur of the Exposition.

Three principal bridges, besides the Bridge of Alexander III, connect the opposite quays; they are the Bridge of the Invalides, at the Avenue d'Antin; the Bridge of the Alma, at the Place de l'Alma, and the Bridge of Iéna, opposite the Trocadéro. The space between them

is also divided by two temporary bridges. The river has for a long time been navigated by rival lines of small, swift passenger boats, touching alternately at right and left, and called, felicitously, "sparrows" and "flies." To these will be added a fleet of gondolas and other pleasure boats representing water transportation of all nations. In this stretch of a mile and a half, with its bridges, its ornamented quays, covered with artistic structures and embellished with every grace which art, architecture, and the genius of beauty can devise, will be found a glory by day and a dream of loveliness by night not hitherto realized.

Again turning to the left bank of the Seine, we find at the western end of this section of the river the great square of the Champ de Mars, the modern representative of the ancient Campus Martius, a grand area reserved long since for military evolutions on a large scale. Its southern end is closed by the imposing building of the military school. Thence to the river it lies between the Avenue de la Bourdonnais to the east and the Avenue de Suffren to the west. Its length is 1,000 meters (3,280 feet) and its breadth 500 meters (1,640 feet). Its area is sufficient for the maneuvering of 30,000 men. Already three international expositions have used this area for their chief structures. Most of these have been removed, and others will be found covering the area more completely. At the river end of the quadrangle, looking toward the northwest, still stands the tower of 300 meters (985 feet), often called from its designer the Eiffel Tower. It was built for the exposition of 1889, contains 7,000 tons of iron, and cost \$980,000. It was nearly paid for by the profits gathered at that exposition.

At the southerly end of the Champ de Mars stands the machinery hall of the same period. At that time it was the largest room ever covered by a roof of a single span, and has been surpassed since only by the immense central hall of the Columbian Exposition of 1893. Although the machinery hall remains, it will not be used for the same purpose as in 1889. This building will be divided into various apartments and so changed as to be hardly recognized. The remainder of the Champ de Mars will be nearly wholly covered with the Exposition buildings, which the French know so well how to arrange. Within these spacious halls the visitor will find himself in rooms whose width and height, area and light, are wisely adjusted to the purpose they are to serve—the exhibition of objects which make up the Exposition. These buildings have practically very little exterior requiring treatment of decoration; the interiors will receive the most elaborate, varied, and elegant adornment that Parisian taste can design. The visitor will also derive much comfort from the compactness of this portion of the Exposition, as he may pass through all the departments of the exhibits in the Champ de Mars without leaving the building.

Opposite the Champ de Mars, and connected with it by the Bridge of Jéna, lies the park of the Trocadéro. This park rises somewhat rapidly from the river to a summit crowned by the Palace of the Trocadéro, erected in 1878, and used then as an art gallery. The building is impressive, and makes a fitting finish to this end of the Exposition. The building and the space about it will be occupied by exhibits of the colonies of France and the countries under her protection.

The circulation of visitors to the various parts of this widely distributed Exposition is well provided for. A railway station will be found near the northwest corner of the Champ de Mars, on the opposite side of the Avenue de Suffren, and adjacent to the river. This station is under the control of the railway of the west, but will be accessible to trains bringing visitors to the Exposition over any French railway. The line passes the front of the Champ de Mars by a covered way, and extends along the south side of the river to the Esplanade des Invalides, where a second station is erected. Thus the passengers from without the city may be delivered at, but not in, the heart of the Exposition.

An Exposition line (Chemin de fer circulaire) will take visitors just without the north gate of the Champ de Mars, carry them along the Quay d'Orsay to the northwest angle of the Esplanade, thence to the Rue Faber, the Avenue de la Motte Piquet, and the Avenue de Suffren, to the principal railway station and the point of departure. This railway will make the entire circuit of the Exposition space south of the river. A surface car on the north bank will connect the parks of the Trocadéro and fine arts.

The total surface of the four areas and the connecting links along the Seine is 336 acres. That of the Exposition of 1889 was 240 acres. The removal of the smaller pavilions from the Champ de Mars to the banks of the river permits the occupation of almost the whole of that wide area for the installation of exhibits. Besides the spaces described in the heart of the city, an area has been secured in the park of Vincennes, just without the city, on its eastern border, for the exhibition of athletic games, sports, etc. A newly constructed railway will connect this annex with the principal Exposition grounds.

The conditions of this Exposition limit its areas to an amount far less than that required to satisfy the demands of exhibitors, and all the nations, France herself included, are compelled to restrict their displays.

For the most part the exhibits will be installed by groups instead of by nations, thus precluding the idea of a series of national expositions and insuring to the Paris Exposition an eminently international and universal character.

GENERAL CLASSIFICATION.

GROUP I.—EDUCATION AND INSTRUCTION.

CLASS 1.—*Education of the child—Elementary instruction—Instruction of adults.*

Legislation, organization, general statistics.
Buildings: Plans and models, arrangement, fittings.
School furniture.
Educational appliances and books.
Organizing, renewing, and perfecting the teaching staff.
Management of schools: Curriculums, regulations, methods, daily programmes, etc.
Results obtained.

CLASS 2.—*Secondary education.*

(Secondary education of boys: classical education; modern education; education of girls.)

Legislation, organization, general statistics.
Buildings: Plans and models, arrangement, fittings.
School furniture.
Educational appliances and books.
Organizing, renewing, and perfecting the teaching staff.
Management of schools: Curriculums, regulations, methods, daily programmes, special instruction in singing, gymnastics, fencing, school games.
Results obtained.

CLASS 3.—*Higher education.*

Legislation, organization, general statistics of higher education.
Institutions for higher education.
Buildings: Plans and models, arrangement, fittings.
Furniture.
Educational appliances.
Organization and renewal of the teaching staff.
Management of colleges, universities, etc.: Curriculums, regulations, methods, etc.
Results obtained.

Scientific institutions.

Learned societies.

Investigations and publications.

Scientific expeditions.

CLASS 4.—*Special education in fine arts.*¹

(Institutions for teaching drawing and music.)

Legislation, organization, general statistics.

Buildings: Plans and models, arrangement, fittings.

Furniture.

Educational appliances.

Teaching staff.

Management of schools: Curriculums, regulations, methods.

Results obtained.

CLASS 5.—*Special education in agriculture.*²

(Higher or scientific education in agriculture, veterinary science, and forestry; instruction in which theory takes precedence over practice; instruction in which practice takes precedence over theory; practical instruction in apprentice schools; special schools for technical instruction in industries related to farming; special agricultural education in normal schools for the training of teachers in colleges, in schools, and in primary schools; instruction by consulting or visiting professors; practical instruction.)

Legislation, organization, general statistics.

Buildings: Plans and models, arrangement, fittings.

School furniture.

Educational appliances.

Organization and renewal of administrative and teaching staff.

Management of schools: Plans of studies, regulations, curriculums, methods, arrangement of hours of work (theoretical course, exercises and practical work).

Results obtained.

CLASS 6.—*Special industrial and commercial education.*

Legislation, organization, general statistics.

Buildings: Plans and models, arrangement, fittings.

Furniture.

Educational appliances.

Teaching staff.

Management of schools: Curriculums, regulations, methods, arrangement of hours of work.

Results obtained.

¹ In the distribution of exhibits special teaching in art will be placed next to the group of works of art of which it will form the vestibule.

² In the distribution of exhibits agricultural education may form part of the group of agriculture.

GROUP II.—WORKS OF ART.¹CLASS 7.—*Paintings—Cartoons—Drawings.*

Paintings on canvas, wood, metal, enamel, porcelain, faience and on various preparations, by all direct methods, in oil, wax, tempera, etc.

Water colors, pastels, cartoons for frescoes, tapestries and stained glass. Drawings of all kinds.

CLASS 8.—*Engraving and lithography.*

Engravings printed in one or more colors. Lithography with crayon or brush; chromolithography.

CLASS 9.—*Sculpture and engraving on medals and gems.*

Sculpture and bas-reliefs of figures and animals. Models in plaster, clay, or wax. Originals and reproductions in stone, marble, bronze, wood, ivory, metal, etc.

CLASS 10.—*Architecture.*

Drawings, photographs, and models of completed buildings (public or private). Designs for building. Restorations from ruins or from descriptions.

GROUP III.—APPLIANCES AND GENERAL PROCESSES RELATING TO LITERATURE, SCIENCE, AND ART.

CLASS 11.—*Typography—Various printing processes.*

(Equipment, processes and products.)

1. Machinery and apparatus used in typography, lithography, copper-plate printing, autography, engraving on copper, on zinc, etc. Machinery used for photo-mechanical printing.

Equipment, apparatus and products of type foundries, of stereotyping, etc.

Machines for setting and distributing type.

Special equipment for printing bank notes, postage stamps, etc.

Typewriting machines.

2. Specimens, in black and in color, of typography, lithography, copper-plate printing, and other methods of printing.

Specimens of engravings and drawings, obtained, reproduced, enlarged or reduced by mechanical or photographic processes.

¹ This group comprises only fine arts. A special place is reserved in other groups for decorative arts. The list of exhibitors receiving awards in the classes of industrial arts will be divided into two sections; one for designers of drawing, cartoons, models in clay, etc., and the other for manufacturers.

CLASS 12.—*Photography.*

(Equipment, processes and products.)

1. Raw materials, instruments and apparatus of photography. Equipment of photographic studios.

2. ¹ Negative and positive photography on glass, paper, wood, cloth, enamel, etc. Photogravure in intaglio and in relief; photocollography; photolithography. Stereoscopic prints. Enlarged and micrographic photographs. Color photography. Direct and indirect photo-color printing. Scientific and other applications of photography.

CLASS 13.—*Books, musical publications, bookbinding (equipments and products), newspapers, posters.*

New books and new editions of old books.

Collections of works forming special libraries.

Reviews and other periodicals. Newspapers. Posters.

Drawings, atlases, albums.

Musical publications.

Equipment, processes and products of making stitched books and of bookbinding.

CLASS 14.—*Maps and apparatus for geography and cosmography—Topography.*

Maps, charts, and atlases, geographical, geological, hydrographical, astronomical, etc.

Physical maps of all kinds. Topographical maps, flat or in relief.

Terrestrial or celestial globes. Statistical works and tables.

Tables and nautical almanacs for the use of astronomers and seamen.

CLASS 15.—*Instruments of precision—Coins and medals.*

(Appliances, processes and products.)

Mathematical and scientific apparatus and instruments.

Apparatus and instruments for practical geometry, land surveying, topography and geodesy; compasses, calculating machines, levels, mariner's compasses, barometers, etc.

Apparatus and instruments for measuring, verniers, micrometer screws, dividing machines, sensitive balances for exact weighing, etc.

Ordinary optical instruments. Astronomical instruments. Physical and meteorological instruments, etc. Instruments and apparatus for use in laboratories and observatories.

Measures and weights of different countries.

¹ For the award of prizes exhibitors will be divided into two sections, one comprising amateurs and savants, the other professionals.

Equipment for the manufacture of coins and medals. (Appliances for weighing the metal, testing the standard of alloys, melting and casting, rolling, stamping out, milling, washing, verification of weight of coins, counting, striking and checking them before delivery. Equipment for the preparation of stamps and dies, coins and medals. Treatises upon coins, economical, statistical, etc.)

CLASS 16.—*Medicine and surgery.*

Appliances, instruments, and apparatus for work in anatomy, histology and bacteriology. Anatomical models, normal and pathological; histological and bacteriological preparations.

Apparatus for sterilizing instruments and appliances for dressing wounds.

Instruments for general and special medical research.

Instruments and apparatus for general, special, and local surgery.

Appliances for dressing wounds.

Apparatus for plastic and mechanical prosthesis; orthopædic apparatus; apparatus for hernia; apparatus for medical gymnastics; material, instruments, and apparatus for special therapeutics.

Instruments used in the practice of dentistry.

Appliances for the use of the infirm, of invalids, and of lunatics.

Chests and cases of instruments and medicines for the use of surgeons of the Army and Navy. Appliances for rendering aid to the wounded on the field of battle.

Appliances for rendering aid to persons apparently drowned or asphyxiated.

Instruments and appliances for veterinary surgery.

CLASS 17.—*Musical instruments.*

(Materials, processes and products.)

1. Materials and processes for manufacturing musical instruments: Wind instruments, in brass or wood; stringed instruments; pianos, etc.

2. Wind instruments of metal or wood, having openings with or without keys, simple mouth pieces, pipes or reeds, with or without reservoirs of air.

Metal wind instruments, plain or with lengthening pieces, slides, pistons, keys, or reeds.

Wind instruments with keyboard: organs, accordions, etc.

Stringed instruments without keyboard, played with the fingers or with a bow.

Stringed instruments with keyboard: pianos, etc.

Instruments played by percussion or friction: drums and cymbals.

Automatic instruments: barrel organs, bird organs, musical boxes, etc.

Separate parts of musical instruments, and orchestral appliances.

Strings for musical instruments.

Primitive, rude, or strange instruments.

CLASS 18.—*Theatrical appliances and equipment.*

Interior equipment of theaters. Special furniture.

Arrangements for preventing and extinguishing fires.

Scenery; curtains, metallic curtains, gauzes, nets; colors, brushes, palletes; cordage; special iron work; lighting; electrical apparatus, candelabra, colored screens; apparatus for imitating flame, smoke, lightning, fireworks; projections, specters; phosphorescence.

Machinery: windlasses, drums, chests, traveling platforms, slides, trolleys, traps, counterweights, flies.

Costumes: special materials, printing on different materials, armor; jewelry; foot gear, dancing shoes; wigs, beards, making-up, paints for making-up.

Properties: reproduction of various phenomena, such as thunder, hail, wind, snow, gun-firing; cardboard work of all kinds; furniture made in perspective.

GROUP IV.—MACHINERY.

CLASS 19.—*Steam engines.*

Fire boxes, furnaces, chimneys for boilers.

Boilers, stationary, semistationary, or portable, packings and fittings for boilers. Appliances for boiler feeding, steam jacketing, anti-sealing compounds, methods of purification of water. Feed-water heaters, steam dryers, super-heaters.

Transmission of steam; joints, cocks, piping.

Engines, stationary, portable and semiportable. Valve gear. Condensers. Regulators and governors. Apparatus for lubrication.

Engines moved by vapors other than steam.

Methods of testing and registering steam apparatus.

Association of owners of steam apparatus.

CLASS 20.—*Various motors.*

Engines operated by hot air, gas, petroleum, compressed or rarefied air, ammonia, carbonic-acid gas. Parts of fittings of such machines.

Hydraulic motors, wheels, turbines, water-pressure engines, etc.

Windmills and wind motors.

Horsepowers, tumblers; spring, counterweight and pedal motors, etc.

CLASS 21.—*General machinery.*

Apparatus for the transmission of power, shafting, pedestals, guides, jointed systems, gearing, clutches, pawls.

Pulleys, belts and cables for the transmission of power. Funicular systems.

Governors and speed regulators.

Lubricators.

Apparatus for measuring the work of machines, counters, recorders, speed indicators, dynamometers, pressure gauges.

Weighing machines. Testing machines. Meters for water or gas.

Machines for moving heavy bodies, cranes, lifts, etc.

Machines for raising water, hand or steam pumps, norias, hydraulic rams, etc.

Fire engines and apparatus used by firemen.

Hydraulic presses and accumulators.

Water pipes and accessories.

Air compressors and pipes.

Ventilators.

Transmission and distribution of power at a distance by means of water, steam, air, or vacuum.

Apparatus and associations for the prevention of accidents by machinery.

CLASS 22.—*Machine tools.*

1. For working in metal.

Machines working by shock, compression, or tension; steam hammers, trip hammers, drop forging and swaging machines; machines for cutting, shearing, punching, stamping; rollers, draw benches, wire-drawing machines; machines and presses for stretching, flanging, etc.; machines for bending, butting and welding; for riveting; for working plates (cutting, bending, rolling, edging, forming, etc.). Methods of heating, annealing, tempering, cementing, welding and brazing in ordinary use. Tools used with the forge and with the above-named machines; anvils, beaked anvils, vises, hammers, shears, punches, dies, etc.

Machines with cutting tools; lathes; machines for drilling, boring, screw cutting, milling; saws for cutting metal; machines for planing, slotting, grooving, etc. Special tools for the above machines. Vises, chucks and accessories.

Machines which use as tools such substances as grit, emery, or diamond; machines to grind, polish, sharpen; dressers. Grindstones, emery grinders, tools of corundum and diamond. Accessories of these machines and grindstones.

Equipment and tools for hand work; vises, files, graving tools, taps and dies, screw plates, etc.

Methods and equipment for setting out work, adjusting, checking and testing; surface plates, beam compasses, straightedges, squares, compasses, etc.; calipers, gauges, scribing blocks, standard gauges and instruments for testing shapes and dimensions.

2. For working in wood.

Saws for felling trees, for dividing into logs, for shaping, etc. Machines for sawing lumber. Machines for planing, turning, boring, mortising, for tonguing and grooving; for making tenons and mortises; for shaping and copying.

Machine fittings.

Machine and hand tools specially fitted for working in wood.

3. Various machine tools not included in any other classification.

GROUP V.—ELECTRICITY.

CLASS 23.—*Machines for generating and using electricity.*

Apparatus for generating currents; dynamos producing continuous, alternating, or polyphase currents.

Transmission of energy to a distance. Motors for continuous, alternating, or rotary field currents.

Modification of currents. Motor generators. Alternating current transformers.

Application to transportation; electric locomotives, electric railways.

Application to mechanical purposes; elevators, winches, cranes, capstans, transfer tables, machine tools, traveling cranes.

Special methods of distribution, conduits.

Safety appliances and regulators.

CLASS 24.—*Electro-chemistry.*

Batteries.

Accumulators.

Equipment and processes generally used in electroplating and electrotyping.

Production and refining of metals, or alloys.

Applications to industrial chemistry; bleaching; disinfection of sewage water; sugar refining; manufacture of soda, chlorine, chlorate of potash, etc.

CLASS 25.—*Electric lighting.*

Use of continuous or alternating currents.

Arc lamps. Regulators. Carbons for lamps.

Incandescent lamps.

Special installations; factories, public buildings, dwelling houses.

Central stations.

Applications to light-houses, navigation, military service, public works.

Apparatus for safety and regulation. Meters.

Photometry. Apparatus for determining the intensity, the distribution and illuminating power of light.

Special electrical appliances; chandeliers, candelabra, ornaments, brackets, etc.

CLASS 26.—*Telegraphy and telephony.*

Telegraphic instruments, transmitters and receivers.
 Multiplex apparatus.
 Simultaneous transmission.
 Various devices; relays, sounders, lightning arresters.
 Transmission of speech: telephones and microphones.
 Telephone exchanges: calls, annunciators, switchboards.
 Simultaneous telegraphy and telephony.
 Conduits for telegraph and telephone wires. Overhead conductors, subterranean and submarine cables.

CLASS 27.—*Various applications of electricity.*

Scientific apparatus and measuring instruments.
 Electricity as applied in therapeutics, surgery and dentistry.
 Electric clocks.
 Application of electricity to railways, mines and public works. Signals. Exploders.
 Indicators and recording apparatus for all kinds of natural phenomena.
 Electric furnaces.
 Electric welding.
 Apparatus for heating by electricity.

GROUP VI.—CIVIL ENGINEERING—TRANSPORTATION.

CLASS 28.—*Materials, equipment and process relating to civil engineering.*

Building materials (other than timber, materials extracted from quarries, metals and ceramic products): lime, cement, plaster, artificial stone, etc. Equipment and methods of production of these materials.

Methods of testing building materials.

Preparation of building materials: implements and methods used by stonecutters, masons, carpenters, slaters, joiners, locksmiths, plumbers, glaziers, painters, etc.

Equipment for and methods used in earthwork: hand tools, excavators, scrapers, barrows, dump carts, service tracks, handcarts, trucks, etc.

Equipment for and methods (other than pumps) for preparing foundations: piles, pile drivers, screw piles, pneumatic apparatus, etc.

Equipment for and methods of transporting and distributing material.

Equipment for and methods for the maintenance of roads, streets, public promenades, etc.

Equipment for lighting seacoasts and beacons.

Equipment for and methods used in distributing water and gas (not including gas meters).

Equipment for and methods used in pneumatic telegraphy.

CLASS 29.—*Models, plans and designs for public works.*

Roads and other public highways on land. Bridges and viaducts.

Inland navigation; improvement of rivers; construction of canals; dams, locks, lifts, fixed bridges, or drawbridges, canal bridges, reservoirs and feeders, pumping stations, mechanical towing and warping; equipment used for the development of river ports.

Seaports; general arrangements: jetties, basins, locks, swing bridges; equipment for development (not including shipping).

Maritime canals.

Provision of lights and beacons for seacoasts.

Protection against flooding by rivers or by sea.

Railways, as regards plan and profile of the line, and engineering works.

Construction and maintenance of streets in cities.

Water supply, sanitation and gas lighting of cities.

System of telegraphy by compressed air.

Statistics, maps and publications relative to public works.

Construction of the International Exposition of 1900.

CLASS 30.—*Carriages and wheelwright's work—Automobiles and cycles.*

Pleasure carriages, sleighs, sedan chairs.

Public carriages; ambulances; carriages for invalids and infants.

Carts for all purposes; trucks and drays.

Vehicles driven by mechanical motors.

Motocycles.

Bicycles.

Velocipedes.

Detached parts, materials and inventions pertaining to carriage building, wheelwright's work, automobiles, or cycles.

CLASS 31.—*Saddlery and harness.*

Equipment for horses or other animals, attached to carriages, mounted, or in the stable. Harnesses for pleasure carriages, saddles, bridles; harness for public service or for draft. Parts of harness, materials, and inventions pertaining to saddlery and harness making.

CLASS 32.—*Equipment for railways and street railways.*

1. Railways of standard or narrow gauge.

Permanent way: grading, ballast, etc.; ties, rails, chairs, fish-plates, and other parts of the track; switches and crossings; stations; transfer tables, turntables, and bridges; weighing apparatus, gauges, and accessories; fixed signals, systems and apparatus for securing the safety of traffic; water supply; snow sheds and fences; track repairer's tools.



MAIN FLOOR WAITING ROOM, UNITED STATES NATIONAL PAVILION.

Rolling stock: locomotives, tenders; passenger coaches; freight cars; separate parts of above; automatic brakes; train signaling apparatus; engine houses; shops for construction and repairs; snowplows; apparatus for taking various observations; dynamometers, self-registering apparatus; laboratories.

Management: time tables; distribution of rolling stock; cleaning and disinfection; signaling of train men and various systems for assuring the safety of traffic; passenger department; tickets, ticket cases, posters, tariffs; freight department; tariffs; methods and equipment for checking and handling baggage and freight.

2. Other railway systems.

Rack, cable, elevated, sliding railways; movable platforms.

Permanent way: motive power or motors; rolling stock.

3. Street railways. Various types of tracks upon different kinds of roads; switches and crossings; turn tables; Y's and loops for turning; implements for track laying, cleaning, etc.

Cars drawn by animals: locomotives and automobile vehicles; rolling stock for street railways operated by mechanical traction; braking appliances; equipment for using stored power (hot water, compressed air, electricity, etc.).

4. Special methods of transportation, similar to railways.

Transport of ships over railways.

5. Bibliography.

Statistics, special maps, and various publications relative to railways.

CLASS 33.—*Material and equipment used in the mercantile marine.*

1. Raw material and material specially used in the construction and fitting out of ships and boats.

2. Special tools and implements used in shipbuilding yards and in marine engine works.

3. Drawings and models of all kinds of vessels or boats for navigating seas or rivers. Illustrations showing the arrangement of such vessels or boats.

Launches and small craft propelled by machinery, by wind, or by oars.

Drawings and models of tugs and towboats.

Motive power for vessels and boats; (drawings, models, and specimens): Boilers, water heaters, evaporators, recuperators, filters for feed water; engines, condensers, propellers; machinery auxiliary to main engines, pumps, governors, indicators of speed and direction, engine counters, etc. Arrangements for the prevention of fires in holds, storerooms and passages. Engines for loading and unloading merchandise.

Equipment: winches, tackle, chains, anchors, hawsers, cables, etc., steering apparatus, order transmitters, machinery for working sails,

ships lights and signals, fresh water condensers, apparatus for lighting, heating, supplying air and ventilation. Special apparatus for the generation and use of electricity, freezing apparatus, special instruments for determining position and time, flags and signals, furniture, etc.

Pleasure craft: yachts and steam or sail boats, rowboats, outriggers, skiffs, etc., and their accessories (drawings, models, and specimens).

Submarine navigation.

Equipment for the saving of lives and vessels at sea, boats, line carriers, lines, traversers, safety belts and jackets, etc. Humane societies. Spreading of oil upon the sea. Equipment for raising wreckage, and for submarine operations for saving sunken material.

Swimming.

Statistics, special charts and publications relative to navigation for commerce or for pleasure.

CLASS 34.—*Aerial navigation.*

Balloon construction; fabrics, varnishes, cars, valves; netting, cordage; appliances for stopping balloons, anchors, grapnels. Generation of hydrogen and of other light gases. Captive balloons.

Aerial voyages. Use of balloons for the study of the atmosphere; air currents, clouds, temperature at great heights; optical phenomena, etc. Drawings, maps of journeys, diagrams, photographs.

Military ballooning; military captive balloons and their accessories; winding drums, transport wagons; apparatus for inflation.

Aerial navigation. Dirigible balloons and guiding apparatus. Flying machines; screw propellers; aeroplanes and parachutes.

GROUP VII.—AGRICULTURE.

CLASS 35.—*Farm equipment and the methods of improving land.*

Specimens of various systems of farming.

Plans and models of farm buildings; general arrangement; stables, sheep-folds, barns, pig-styes, breeding grounds, special arrangements for breeding and fattening cattle. Furniture for stables, barns, kennels, etc.

Harness. Shoeing.

Equipment and methods of veterinary surgery science.

Materials and appliances used in agricultural engineering; reclaiming of marshes; drainage, irrigation.

Tools, implements, machines and appliances used in the preparation of the soil, in sowing, planting, cleaning land (of weeds, etc.) harvesting and the preparation and preservation of crops and of animal products. Agricultural machinery moved by animals, wind, water,

steam or electricity. Portable agricultural machines and horse powers. Wind mills. Pumps. Weighing machines. Equipment for cartage and transportation.

Granaries. Silos. Retting pits.

Apparatus for preparing food for animals.

Preparation and preservation of manures. Fertilizers. Commercial fertilizers. Use of sewage.

CLASS 36.—*Appliances and methods of viticulture.*

Types of buildings used in connection with viticulture.

Implements used in the culture of the vine; implements for deep plowing; vine plows; hoes; tools for grafting, pruning, gathering, etc.

Collections of vines.

Appliances of vintages, wine sheds and cellars. Vehicles; grape pickers; wine presses, etc.

Methods of wine making.

Methods, appliances and materials for preserving wines. Ferments.

Diseases of wines and methods of checking them.

CLASS 37.—*Appliances and methods used in agricultural industries.*

Types of agricultural factories connected with farming; dairies; creameries; cheese factories; distilleries, starch factories, etc.

Oil mills. Margarine factories.

Workshops for the preparation of textile fibers.

Equipments for the breeding of birds and for the artificial hatching and fattening of poultry.

CLASS 38.—*Theory of agriculture—Agricultural statistics.*

Studies relating to soil and water from an agricultural point of view.

Agrologic charts, agronomic charts, climatic charts, various agricultural charts. Registers of land tenures.

Rural population. Division of cultivated territory. Yield and returns. Census of farm animals.

Progress, especially since 1889. History of agriculture in its successive changes. History of fluctuations in prices of land, rents, labor, live stock, crops, and animal products.

Institutions for the promotion and advancement of agriculture. Agricultural experiment stations and laboratories, plans, models, organization, staff, implements, expense, work. Societies, agricultural communions, and associations. Loans on lands. Loans on agricultural security. Benevolent institutions. Agricultural insurance.

Legislative and administrative measures.

Books, papers, statistics, diagrams, periodical publications.

CLASS 39.—*Vegetable food products.*

Cereals: wheat, rye, barley, rice, maize, millet, and other cereals in sheaves or in grain.

Legumes: broad beans, beans, peas, lentils, etc.

Tubers and roots: potatoes, beets, carrots, turnips, etc.

Sugar producing plants: beets, cane, sorghum, etc.

Miscellaneous plants: coffee, cocoa, etc.

Oil-producing plants: olives, edible vegetable oils.

Forage, cured or in silos, and fodder for cattle.

CLASS 40.—*Animal food products.*

Edible animal fats and oils.

Milk, fresh or preserved.

Butter, fresh, salted, or partly salted.

Cheese.

Eggs.

CLASS 41.—*Inedible agricultural products.*

Textile plants: cotton, flax and hemp in the straw, scutched or unscutched, ramie, phormium tenax, textile vegetable fibers of all kinds.

Oil-producing plants in stalk or in seed.

Nonedible fats and oils.

Plants containing tannin.

Plants containing dyes; medicinal plants.

Tobacco, in stalk, in leaf, and in seed.¹

Hops. Teasels, etc.

Plants and seeds from natural or cultivated prairies.

Wool, raw, washed or unwashed.

Hair and bristles of domestic animals.

Feathers, down, hair, etc.

CLASS 42.—*Useful insects and their products—Injurious insects and plant diseases.*

Systematic collections of useful and injurious insects.

Bees. Silkworms and other bombycids. Cochineal insects.

Systematic collections of vegetable parasites of plants and animals.

Appliances for rearing and keeping bees and silkworms. Their products. Honey, wax, cocoons.

Appliances and processes for destroying plant diseases and injurious insects.

¹ Included in the class of tobacco manufactures.

GROUP VIII.—HORTICULTURE AND ARBORICULTURE.

CLASS 43.—*Appliances and methods of horticulture and arboriculture.*

Tools for gardeners and nurserymen: spades, picks, hoes, lawn-mowers, garden rollers. Tools for pruning, grafting, gathering, packing, and transporting produce; pruning and grafting knives, ladders. Props. Watering apparatus.

Apparatus and objects for ornamenting gardens: vases, pots, chairs, seats, fountains, labels, etc.

Glasshouses and their accessories: heating apparatus; mattings, etc.

Fergeries, etc., for use in dwellings.

Aquariums for aquatic plants.

Garden architecture: plans, drawings, models, books, pictures, etc.

CLASS 44.—*Vegetables.*

Vegetables cultivated on a large scale; vegetables from market gardens; potatoes, cabbages, carrots, turnips, radishes, peppers, artichokes, cultivated mushrooms, water cresses, etc. Fresh specimens.

CLASS 45.—*Fruit trees and fruits.*

Species and varieties. Trees grown in the open; trees trained against the wall.

Specimens of products grown on a large scale (orchards, orangeries): apples and pears for cider, cherries, plums, oranges, lemons, almonds, nuts, etc.

Specimens of products grown in gardens: fruits grown in the open; fruit grown against walls. New species and varieties.

CLASS 46.—*Trees, shrubs, ornamental plants, and flowers.*

Ornamental standard trees, seedlings or grafted.

Ornamental shrubs, deciduous or evergreen.

Plants for the park or for the garden.

Herbaceous plants grown in open ground: dahlias, chrysanthemums, etc.

Mosses and baskets of flowers. Bouquets of natural flowers.

CLASS 47.—*Plants of the conservatory.*

Specimens of culture used in different countries for use or for ornament.

Forced culture of vegetables and fruits; specimens of products.

Species and varieties cultivated for ornament; plants from houses of moderate temperature; plants from hothouses.

CLASS 48.—*Seeds and plants for gardens and nurseries.*

Collections of seeds of vegetables.

Young trees, seedlings or grafted.

GROUP IX.—FORESTRY, HUNTING, FISHING, GATHERING WILD CROPS.

CLASS 49.—*Appliances and processes used in forestry.*

Collections of seeds. Specimens of indigenous or exotic forest products.

Special implements for gathering, preparing, testing and preserving seeds; drying houses. Implements for nurseries. Equipment for tree culture and forest industries.

Processes of culture in nurseries. Processes of culture and of the management of forests.

Forest topography.

Forest works: keeper's houses, sawmills, tracks for hauling timber, sanitation, restocking (with animals, etc.).

Terracing: replanting, turfing, etc. Planting to hold the surface of dunes.

CLASS 50.—*Products of the cultivation of forests and of forest industries.*

Specimens of forest products.

Wood for cabinet work, for building, for fuel, wood that has been worked; lumber; staves. Dyewoods.

Cork; textile barks. Tanning, fragrant, resinous substances, etc.

Products of foreign industries; cooper's stock, basket work, manufactures of esparto, wooden shoes, wood wool, corks, kiln-dried wood, charcoal, raw potash, etc.

CLASS 51.—*Hunting equipments.*

(Manufacturing appliances and products.)

1. Special machinery and tools used in the manufacture of arms; machines for straightening barrels; special lathes for instantaneous reproductions; machines for finishing the interior boring of barrels, boring machines; machines for punching gun barrels; special machines for making wooden gunstocks; milling machines, machines for reproducing different parts of arms in steel; machines for polishing and finishing tempered pieces.

Material and tools for the manufacture of cartridges and ammunition.

2. Side arms.

Arms for trophies; copies of ancient weapons.

Missile weapons. Bows, crossbows, etc.

Firearms, guns, rifles, pistols, etc.

Accessories for firearms.

Bullets, solid or hollow, explosive. Percussion caps, primers, cartridges.

Hunting equipments, appliances for training dogs.

Apparatus used in fencing schools.

CLASS 52.—*Products of hunting.*

Collections and drawings of land and amphibious animals, birds and eggs.

Skins and furs in the rough. Skins prepared for the furrier. Taxidermist's work.

Hair, horse hair and bristles. Undressed feathers and bird skins.

Horn, ivory, bone and tortoise-shell.

Musk, castoreum, civet, etc.

CLASS 53.—*Fishing equipments and products—Fish culture.*

1. Floating appliances used in fishing. Nets, tackle and implements for sea fishing. Nets, weirs, traps and appliances for fresh water fishing.

2. Marine fish culture; fish, crustacea, mollusks, radiates, etc.

Fresh water fish culture; installation, equipment and processes used in pisciculture; fishways; culture of leeches.

3. Aquariums.

4. Collections and drawings of fish, cetacea, crustacea, mollusks, etc.

Pearls, shells, mother-of-pearl. Coral. Sponges. Tortoise shell. Whalebone. Spermaceti. Ambergris. Fish oils and fats.

CLASS 54.—*Appliances for gathering wild crops and products obtained.*

1. Appliances and implements for gathering the products of the soil obtained without culture.

2. Mushrooms. Truffles. Edible wild fruits.

Plants, roots, barks, leaves, fruits obtained without cultivation and used by herbalists, in pharmacy, dyeing, the manufacture of paper, oils, or for other purposes.

India rubber; gutta-percha. Gums and resins.

GROUP X.—FOOD STUFFS.

CLASS 55.—*Equipment and methods employed in the preparation of foods.*

Flour mills. Factories for the production of glucose and starch.

Manufacture of food pastes.

Bakeries: Kneading machines, mechanical ovens. Manufacture of ship biscuit.

Pastry works.

Manufacture and preservation of ice. Freezing machines and appliances.

Equipment and methods used for preserving fresh meats, game, fish, etc.

Factories for canning meat, fish, vegetables and fruits.

Sugar manufactories and refineries.

Chocolate manufactories, confectioneries.

Preparation of ices and sherbets.

Decortication and roasting of coffee.

Vinegar works.

Distilleries.

Breweries.

Manufacture of aerated waters.

Various industries for the preparation of foods.

CLASS 56.—*Farinaceous products and their derivatives.*

Flour from cereals: grains from which the hulls have been removed; groats, potato starch, rice flour, flour from lentils and broad beans, gluten.

Tapioca: sago, arrowroot, various starches. Mixed farinaceous products.

Italian pastes: semolina, vermicelli, macaroni, noodles, infant's food, homemade pastes.

CLASS 57.—*Bread and pastry.*

Breads, with or without yeast, fancy breads, and breads in molds, compressed breads for travelers, military campaigns, etc. Ship biscuits.

Pastry of various kinds peculiar to each country. Ginger-bread and dry cakes for keeping.

CLASS 58.—*Preserved meat, fish, vegetables and fruit.*

Meat preserved by freezing or by any other process, salted meats, canned meats. Meat and soup tablets. Meat extracts. Various pork products.

Fish preserved by freezing. Salt fish, fish in barrels, cod, herring, etc. Fish preserved in oil, tunny, sardines, anchovies.

Canned lobsters, canned oysters.

Vegetables preserved by various processes.

Fruits, dried and prepared, prunes, figs, raisins, dates. Fruits preserved without sugar.

CLASS 59.—*Sugar and confectionery—Condiments and relishes.*

Sugar for household and other uses. Glucose.

Chocolate.

Confectionery, sugared almonds, bonbons, fondants, nougats, angelica, anise-seed, preserves, jellies. Fruits preserved in sugar. Brandied fruits.

Coffee, tea and aromatic drinks, chicory and sweet acorns.

Vinegar.

Table salt.

Spices: pepper, cinnamon, allspice, etc.

Mixed condiments and relishes: mustard, curries, sauces, etc.

CLASS 60.—*Wines and brandies.*

Ordinary wines, red and white.

Sweet wines, and boiled wines.

Sparkling wines.

Brandies.

CLASS 61.—*Sirups and liqueurs—Distilled spirits—Commercial alcohol.*

Sirups and sweet liqueurs: anisette, curacao, ratafia, chartreuse, etc.

Aperients having alcohol as a base: absinthe, bitters, etc.

Aperients having wine as a base: vermouth, byrrh, etc.

Commercial alcohols: alcohols made from beets, molasses, grains, potatoes, etc.

Various distilled spirits: gin, rum, tafia, kirsch wasser, etc.

CLASS 62.—*Various beverages.*

Cider and perry.

Ale, beer and other malt liquors.

Fermented drinks of every kind.

Aerated waters.

GROUP XI.—MINING AND METALLURGY.

CLASS 63.—*Working of mines, ore beds and stone quarries.*

[Equipment, processes and products.]

1. Equipment and methods of underground topography.

Prospecting for minerals. Apparatus for boring, for making examinations or for artesian wells.

Works for controlling mineral waters.

Equipment for and methods of sinking and lining mine shafts.

Equipment for and methods of opening galleries. Equipment for and methods of excavating or cutting down in mines or quarries: Hand tools; engines; installations for compression of air; explosives and methods of firing them.

Equipment for and methods of underground transportation.

Machinery for lifting mineral and lowering rubbish.

Machinery and apparatus for lowering and lifting miners.

Machinery and pumps for draining.

Ventilating apparatus and processes. Air shafts.

Lighting apparatus; safety lamps.

Safety appliances: safety catches, signals, etc. Life saving appliances.

Equipment for and methods of handling mining products and for their above-surface transportation: railways, inclined planes, loose cables, aerial cables and trolleys; appliances for loading wagons, boats, etc.

Special machinery and appliances for working salt mines, petroleum wells, gold bearing sands and gravels, etc.

Apparatus for washing and mechanically preparing ores and mineral fuel.

Apparatus for compressing fuel.

Apparatus for preparing coke: coke ovens.

2. Ornamental stones, hard stones, or building stones, rough hewn, sawed or polished.

Rocks which produce lime or cement.

Grindstones, whetstones, pumice stones, polishing substances.

Moulding sands; refractory sands.

Clays, kaolins, flints, and other substances used in the manufacture of earthenware.

Refractory rocks and fire clays.

Beauxite. Fluor-spar, asbestos, meerschaum, graphite and plumbago.

Slates.

Gems and precious stones.

Rock salt: salt from salt springs, saltpeter and nitrates, sulphates, alums and other natural salts. Boric acid and borax.

Raw sulphur and pyrites.

Natural mineral paints.

Natural mineral fertilizers (phosphates, coprolites, etc.)

Mineral fuels: peat, lignite, bituminous coal, anthracite, coal dust and compressed coal, raw petroleum and asphalt. Natural gas. Asphalt and asphaltic rocks, mineral wax and bitumen, raw yellow amber and jet.

Metallic ores of every kind. Native metals.

Systematic collections. Crystallography.

3. Geological maps, charts of underground topography. Relief maps, working plans of mines.

Statistics and publications relative to geology, to underground topography, mineralogy, the working of mines, etc.

CLASS 64.—*Metallurgy.*

Equipment for, methods and products of the manufacture of refractory materials for metallurgical purposes (fire bricks, blocks, crucibles, retorts, etc.).

Gas generators and gas furnaces for use in metallurgy.

Application of liquid fuels to metallurgy.

Treatment of the ores of iron, manganese and chromium. Equipment for smelting, blast furnaces, blowers, hot blast apparatus, etc. Equipment of foundries: cupolas, blowers and apparatus. Production of pig iron and of castings. Ferromanganese and manganese castings. Alloys of iron.

Equipments for, methods and products of the manufacture of iron and steel in ingots, bars, sheets, or finished plates, and of the production of steel castings. Puddling, reverberatory and smelting furnaces: hammers, presses, rolls. General arrangement and equipment for producing Bessemer metal, or for producing open hearth steel or crucible steel. Various processes of manufacturing iron or steel directly from the ores, the refining of the metal, the carburization of iron.

Equipment for, methods and processes of the manufacture of iron in commercial forms: hoop iron, band iron, rods for wire drawing, iron and steel wire, iron of special sections, armor plates, sheet iron for commercial and building purposes, corrugated iron, axles, tires, wheels, large forgings, gun barrels, projectiles, tubes welded or seamless.

Production of galvanized, leaded or nickered plates, tin plates (tin plates bright, dull, mottled, ornamented, printed), cans for preserves or blacking.

Treatment of the ores of copper by the dry or by the wet process, equipment and methods in use at copper works. Copper and copper alloys in ingots, bars and sheets.

Treatment of ores of metals: equipment and process for separation and refining, furnaces for calcination, roasting, smelting, distillation, cupellation, etc.; apparatus and accessories for amalgamation. Tin in ingots. Zinc in ingots and in sheets, zinc white. Lead in pig, sheet lead, lead pipe, mercury, antimony and oxides of antimony. Nickel in ingots, hammered, drawn, or rolled nickel. Metallic arsenic. Aluminum, alloys of aluminum. Precious or rare metals. Various alloys.

Equipment for, and methods and products of electric metallurgy.

Equipment for, and processes of washing goldsmith's dust, and dust from refiners of precious metals.

CLASS 65.—*Metal working.*

[Equipment, methods and products.]

1. Equipment for and methods used in foundries of bronze, brass, zinc, tin, malleable iron, etc.

Special tools, not included in the class of machine tools, used by smiths, farriers, bolt makers, screw cutters, wire-drawers, nail makers, buckle makers, chain makers, coppersmiths, plate makers, tinsmiths, edge-tool makers, iron founders, ironmongers, locksmiths, model makers, etc.

Appliances and processes for enameling metallic objects.

Appliances for exact rolling and for beating of gold, silver and tin. Apparatus for working platinum.

Apparatus and processes, (electro-metallurgical or other) for coating metals with a more precious, more malleable, or more durable metal. Electroplating.

2. Bells, large and small: taps, cocks and machine-made bronzes.

Various forgings. Farrier's articles. Horseshoes, oxshoes, etc.

Bolts and nuts: Screws for wood or metal.

Products of wire drawing and nail making. Tacks, nails, brads, pins, needles. Wire ropes. Barbed wire. Wire fencing, wire cloth and wire gauze. Products of exact wire drawing.

Buckle making: rings, staples, hooks, hinges.

Chain making: chains without welding.

Household utensils in copper and tin.

Metal plates, flanged, stamped, cut, decorated, perforated, etc.

Enameled plates and castings for buildings, household use and ornament.

Hollow ware, plain, polished, japanned, enameled, granitized, lined with porcelain, etc.

Drawn tubes and piping in iron, steel, copper, tin, lead, etc.

Metallic caps, buttons, eyelets.

Metallic pens. Spectacle frames. Springs.

Edge tools: scythes, sickles, pruning hooks, machetes or hacking cutlasses, axes, hatchets, various edge tools, files, etc.

Pulleys and pulley blocks. Flatirons.

Builder's hardware: hinges, window fastenings, escutcheons; door-knobs, door knockers and rappers.

Locks, padlocks, bolts, keys; exact and safe lock work.

Safes and safety vaults.

Garden furniture and vases in wrought or cast iron.

Stair railings and balusters: gratings and balconies in wrought and decorated iron.

Iron beds and various utensils painted, enameled or varnished.

Summer houses and pavilions in iron or steel: bird cages, aviaries, awnings, verandas.

Shutters for shop windows: shutters, screens and venetian blinds in sheet metal; metal brackets, etc.

Various products of exact rolling, and of beating of gold, silver and tin, metallic foils.

Various products of gilding, silver plating, copper plating, bronzing, galvanizing, nickel plating, electroplating.

Galvanized or leaded sheet iron.

Builder's work in lead or zinc.

GROUP XII.—DECORATION AND FURNITURE OF PUBLIC BUILDINGS AND DWELLINGS.

CLASS 66.—*Permanent decoration of public buildings and dwellings.*

1. Plans, drawings and models of permanent decoration.

2. Carpentry: models of framework, roof work, vaults, domes, wooden partitions, etc.

Ornamental joiner work: doors, windows, panels, inlaid floors, organ cases, choir stalls, etc.

3. Permanent decorations in marble, stone, plaster, papier-maché, carton pierre, etc.

Ornamental carvings.

4. Ironwork and locksmith's work applied to decoration: grill work and doors in cast or wrought iron; doors and balustrades in bronze; roof decoration in lead, copper, zinc, dormers, spires, finials, vanes; crest, and ridge work.

5. Decorative paintings on stone, wood, metal, canvas, or other surfaces.

6. Mosaic decorations in stone or marble for flooring; enameled mosaics for walls and vaulted surfaces.

Various applications of ceramics to the permanent decoration of public buildings and dwellings.

CLASS 67.—*Stained glass.*

Stained glass for churches, public buildings and private dwellings.

Specimens of various kinds of glass used for decorative windows.

Special enamels. Models of window tracery.

CLASS 68.—*Paper hangings.*

[Raw materials, equipment, processes and products.]

1. Special raw materials used in the manufacture of wall paper.

2. Machinery for printing wall papers and fancy papers. Machines for engraving printing rollers. Flat wood blocks or copper plates, engraved by hand. Drawing pens. Machines for varnishing, glazing, calendering, embossing, gilding, flocking, rolling and cutting.

Special brushes and cloths used in the laying of wall paper.

3. Stained papers, printed papers. Flocked, marbled, veined, gilt papers. Papers for book covers, binding, etc. Artistic paper. Enamelled and glazed papers. Imitations of wood and of leather. Window shades painted or printed.

CLASS 69.—*Household and artistic furniture.*

Sideboards, bookcases, tables, beds, dressing tables, chairs, billiard tables, etc.

CLASS 70.—*Carpets, tapestries and fabrics for upholstery.*

(Materials, equipment, methods and products.)

1. Special machinery for the manufacture of carpets and tapestry; high warp looms, low warp looms, bobbin-winding, etc.

2. Carpets, moquettes, tapestry, brussels, or velvet. Felt carpets, mats, etc.

3. Furniture materials in silk, wool, cotton, linen, jute, ramie, plain, mixed, brocaded, printed, embroidered. Horsehair cloths, vegetable leather, moleskin, etc. Leather for hangings and for covering furniture. Oilcloths. Linoleum.

CLASS 71.—*Upholsterers' decorations.*

Decoration for public and private festivals, for religious services, etc.

Bed furniture, upholstered chairs, canopies, curtains, hangings of cloth or tapestry; frames; framed mirrors, etc.

CLASS 72.—*Ceramics.*

(Raw materials, equipment, processes and products.)

1. Raw materials, particularly chemical products used in ceramic industries.

2. Equipment and methods used in the manufacture of earthenwares; machines for turning, pressing and molding earthenware; machines for making bricks, roofing tiles, drain tiles and pottery for building purposes; furnaces, kilns, muffles and baking apparatus; appliances for preparing and grinding enamels.

3. Various porcelains.

Biscuits of porcelain and of earthenware.

Earthenware of white or colored body, with transparent or tin glazes.

Earthenware and terra cotta for agricultural purposes; paving tiles, enameled lava.

Stoneware, plain and decorated.

Tiles, bricks, paving bricks, pipes.

Fireproof materials not included in the classes of metallurgy or of heating.

Statuettes, groups and ornaments in terra cotta.

Enamels applied to ceramics.

Mosaics of clay or of enamels.

CLASS 73.—*Glass and crystal.*

(Raw materials, equipment, processes and products.)

1. Raw materials, and particularly chemical products used in the manufacture of glass.

2. Equipment and processes used in the manufacture of glass and crystal; equipment for the preparation of raw materials; furnaces; blowing apparatus; molds; lathes for engraving and shaping; apparatus for cutting and for casting, etc.

3. Window glass, white or colored, fluted, enameled, etc. Glass for photography. Curved glass.

Plate glass, rough or polished. Silvered glass. Glass for pavements. Mirrors for projections. Glass with surface in relief.

Table glass; glass or crystal, white or colored, cut or engraved; glassware and glass apparatus for scientific uses.

Ornamental glass.

Bottles.

Enamels: their application to glass.

Mosaics of glass.

Imitation precious stones.

Watch glasses; spectacle glasses.

Glass used for optical purposes.

CLASS 74.—*Apparatus and processes for heating and ventilation.*

1. Systems of heating and ventilation.

Heating by steam, hot water, hot air, and their combinations.

Methods of conveying and distributing steam, hot water and hot air used separately or in combination.

Natural ventilation; ventilation by exhaustion; ventilation by mechanical means, and their combinations.

Plans and models of buildings heated and ventilated; public buildings, factories, dwelling houses.

2. Apparatus.

Stoves and furnaces peculiar to the various systems of heating.

Radiators of heat of all kinds and sizes. Steam or hot-water boilers. Steam or hot-water ranges. Hot-air pipes. Hot-air stoves.

Ventilators and displacers of air. Up-draft ventilators. Methods for the direct renewal of air to warmed and ventilated apartments.

3. Apparatus for household heating. Preparation and cooking of food.

Stoves or chimneys, fixed or movable.

Apparatus for heating by petroleum or by gas.

Steam cooking ranges. Kitchen ranges of all kinds. Stoves used at the same time for cooking food and for warming apartments. Stoves adapted to certain special forms of cooking. Stoves and apparatus, fixed or movable, used for preparing food or beverages in large quantities.

Ventilators operated by the wind or by differences of temperature.

Sanitation and ventilation of kitchens and of small living rooms.

4. Accessories to heating and ventilation.

Measuring and registering apparatus: thermometers; self-registering thermometers; pyrometers; anemometers; manometers for measuring low gas pressures and for indicating the level of water in pipes; appliances for measuring the flow of steam through pipes; registering apparatus of every kind.

Thermostats: distributing and regulating apparatus; regulators of temperature; regulators of draft; regulators of pressure; automatic drip cocks and air cocks; cocks specially fitted for heating apparatus.

5. Chimney fittings.

Damper for chimneys. Closing of flues. Openings for hot air and ventilation. Gratings and plates. Metallic casings for heating apparatus. Special sheet iron. Chimney pots and smoke consumers.

6. Fireplace and chimney pottery.

Stoves and chimneys in earthenware. Ornaments. Earthenware of every sort for the fireplace. Refractory materials for hearths, hot air stoves, stoves and chimneys.

7. Accessories.

Hearth furniture: fire lighters. Ash sifters. Utensils for cleaning and repairing.

CLASS 75.—*Apparatus and methods, not electrical, for lighting.*

Lighting by means of vegetable or mineral oils (petroleum, shale, heavy oil, heavy oil sprayed, spirit); lamps, burners, wicks, lamp chimneys, etc., apparatus for domestic, industrial and public lighting.

Lighting by gas: lamps, burners, chimneys, burners of flat flame, Argand burners, burners for recuperation, for carburization, for incandescence, apparatus for domestic, industrial and public lighting.

Accessories to lighting: lighters, glasses, globes, shades, reflectors, screens, smoke consumers, etc.

GROUP XIII.—THREADS AND YARNS, FABRICS, GARMENTS.

CLASS 76.—*Materials and processes for spinning and rope making.*

Machinery and apparatus used in preparing and spinning textile materials.

Apparatus used in subsequent operations: spooling, winding, twisting, throwing. Mechanical finishing of goods.

Detached parts of spinning machinery and special machines for their manufacture.

Apparatus for sorting, testing and registering. Apparatus for perfecting.

Equipment for making cordage.

CLASS 77.—*Equipment and processes used in the manufacture of textile fabrics.*

Apparatus used in operations preliminary to weaving: machines for warping, cop winders. Card preparing machines.

Hand and power looms for weaving plain cloths. Looms for weaving brocaded and embroidered fabrics, box looms.

Machines for cutting cloths, skins and leathers.

Knitting machinery for hosiery. Machinery for making lace and tulle. Machinery for making trimmings.

CLASS 78.—*Equipment and processes used in bleaching, dyeing, printing and finishing textiles in their various stages.*

Apparatus for singeing, brushing and shearing textile fabrics.

Apparatus for washing in lye, scouring, washing, drying and moistening various textile materials, whether matted, combed, in thread, or in the web.

Apparatus for boiling and straining dyestuffs and stuffs for thickening fabrics.

Equipment for engraving in relief or in incised work patterns for printing on textiles.

Machines for starching, dyeing or printing. Apparatus for steaming.

Machinery of all kinds for finishing goods; for fulling and for teasing, tenter frames, calenders, machines for glazing, watering, embossing, beetling. Machines for measuring, folding, etc.

Appliances used for dyeing silks, for beating, shaking up, pinning out, lustering, etc.

Sweating boxes for thickening, apparatus for spotting, apparatus for bleaching by electricity.

Equipment and processes for laundry work. Treating with lye, washing and rinsing, drying, ironing and finishing.

Industry of the dyers and scourers; dry cleaning by benzine and its derivatives; cleaning by wet process; dyeing, pressing.

Specimens of textile materials bleached or dyed before spinning.

Specimens of threads or yarns of cotton, linen, wool, silk, etc., pure or mixed, bleached, dyed or mottled.

Specimens of textile fabrics bleached, dyed or printed.

Specimens of threads, yarns or fabrics which have been sized.

Specimens of chemical thickening of textile materials before they have been spun or woven.

CLASS 79.—*Equipment and processes used in sewing and making wearing apparel.*

Common implements used in needlework.

Machines for cutting cloths, skins and leathers.

Machines for sewing, stitching, hemming, embroidering, etc.

Machines for making buttonholes; for sewing gloves; plaited straw for hats, leather, boots and shoes, etc.

Tailors' geese and flatirons.

Busts and figures for trying on garments.

Machines for preparing separate parts of boots and shoes (stamping, molding, etc.).

Machines for lasting, pegging, screwing, nailing.

Machines for making hats of straw, felt, etc.

CLASS 80.—*Threads and fabrics of cotton.*¹

Cotton prepared and spun.

Fabrics of cotton, pure or mixed, plain or figured, unbleached, dyed or printed.

Cotton velvets.

Cotton ribbons.

Counterpanes.

CLASS 81.—*Threads and fabrics of flax, hemp, etc.—Cordage.*

Thread of flax, hemp, jute, ramie and other vegetable fibers.

Plain and figured canvas. Ticking. Damask linen. Cambrics and lawns. Plain and fancy handkerchiefs.

Fabrics of flax or hemp, mixed with cotton or silk.

Fabrics of vegetable fibers other than cotton, flax, hemp, jute or ramie.

Cordage: Cables, rope, twine, etc.

CLASS 82.—*Yarns and fabrics of wool.*

Combed wool. Yarn of combed wool.

Carded wool. Rovings, unbleached or dyed. Yarn of carded wool.

Cloths of combed or carded wool.

Cloths for ladies' wear.

Dress goods of combed or carded wool, in wool mixed with cotton or silk.

Muslins-de-laine, tweed, merinos. China satins, serges, etc.

Fabrics of carded wool, not fulled or slightly fulled; flannels, tartans, molletons, etc.

¹ This class and the three following include threads and yarns unbleached, bleached or dyed, and fabrics unbleached, bleached, dyed, printed or sizes.

Knitted stuffs in combed or carded wool.

Shawls of wool, pure or mixed. Cashmere shawls.

Ribbons and braids of wool, pure or mixed with cotton or flax, silk or floss silk.

Fabrics of hair, pure or mixed.

Blankets.

Felts of wool or hair for carpets, hats, boots and shoes, etc.

CLASS 83.—*Silk and fabrics of silk.*

Silk raw, thrown, twisted.

Floss silk and silk waste.

Threads of floss silk and silk waste.

Artificial silks.

Fabrics of pure silk, silk floss, or silk waste, fabrics of silk or silk floss mixed with gold, silver, wool, cotton, thread, etc., plain, figured, or brocaded, unbleached, dyed, or printed.

Velvets and plushes.

Ribbons of silk or silk floss, pure or mixed.

Shawls of silk or silk floss, pure or mixed.

CLASS 84.—*Laces, embroideries and trimmings.*

Laces made by hand: laces, blond or guipure, wrought on the pillow or with the needle or crochet, made of flax, cotton, silk, wool, gold, silver or other threads.

Laces made by machinery: tulles, plain or embroidered, imitation lace, blond and guipure, in thread of every kind.

Embroidery made by hand: embroidery by needle or crochet with thread of every kind, on all kinds of grounds (fabric, net, tulle, skin, etc.), including needlework upon canvas as well as embroidery appliqué, or ornamented with gems, pearls, jet, spangles of metal or other material, feathers, shells, etc.

Embroidery made by machinery, with the foundation preserved, or with the foundation cut or burned away.

Trimmings: galloons, laces or braids, fringes, tassels, all kinds of appliqué and ornamental work, handmade or woven, for millinery and garments, ecclesiastical vestments, civil or military uniforms; for furniture, saddlery, carriages, etc.; threads and plates of metal, gold or silver, real or imitation, spangles, chenilles and all other articles used for trimmings.

Church embroidery: church ornaments and linen, altar cloths, banners and other objects for religious ceremonies, in fabrics ornamented with lace, embroideries and trimmings.

Curtains with lace, guipure, or embroidery, upon tulle or fabrics, blinds, screens, portières, lambrequins and other draperies, ornamented with lace, embroidery and trimming.

CLASS 85.—*Industries producing wearing apparel for men, women and children.*

Clothing to measure for men and boys: ordinary costumes, suits for hunting and riding, leather breeches and similar articles, suits for gymnastic uses and games, uniforms, military and civil, robes and costumes for magistrates, members of the bar, professors, ecclesiastics, etc., liveries, various costumes for children.

Clothing ready-made for men and for boys.

Clothing to measure for women and girls: dresses, vests, jackets, cloaks, (made by ladies' tailors, dressmakers, or cloak makers), riding habits, sporting suits.

Clothing ready-made for women and girls. Patterns.

CLASS 86.—*Various industries connected with clothing.*

Hats: Hats of felt, of wool, of straw, of silk; caps, trimmings for hats.

Artificial flowers for dressing the hair, for dress and for all other uses. Feathers. Millinery. Hair.

Shirts and underclothing for men, women and children.

Hosiery of cotton, wool, silk and floss silk, etc., knitted hosiery. Cravats and neck-ties.

Corsets and corset fittings.

Elastic goods, suspenders, garters, belts.

Gloves.

Boots and shoes for men, women and children, boots, bootees, shoes, slippers, pumps, overshoes, soles, accessories, etc. Gaiters.

Canes, whips, riding whips, sunshades, parasols, umbrellas.

Buttons: Buttons of china, metal, cloth and silk, mother-of-pearl and other shell, ivory-nut, horn, bone, papier mâché, etc.

Buckles, eyelets.

Fans. Hand screens.

GROUP XIV.—CHEMICAL INDUSTRIES.

CLASS 87.—*Chemical and pharmaceutical arts.*

(Equipment, processes and products.)

1. Laboratory apparatus and utensils; enameller's lamps, blow pipes, presses, drying ovens, filters, electric furnaces.

Apparatus and instruments for making industrial and commercial analyses.

Equipment and processes used in the manufacture of chemical products, superphosphates, soaps, candles, glycerine.

Apparatus and processes for the production by electrolysis of hydrogen peroxide, chlorine, hypochlorites, chlorates, soda, and various other chemicals.



VIEW IN VARIED INDUSTRIES SECTION, GROUPS XII AND XV, ESPLANADE DES INVALIDES, SHOWING BEDROOM
FURNITURE EXHIBIT.

Equipment and processes used in the manufacture of vegetable essences, varnishes, commercial india rubber, substitutes for india rubber and articles of gutta-percha.

Equipment and processes used in treating the mineral substances useful for lighting, heating or lubrication: coal, shale, petroleum, ozokerite, etc.

Equipment and processes used in treating waste water from factories (by chemical and electrical methods) with a view of permitting their return to water courses.

Equipment for charcoal works and the production of various derivatives; methylated spirit, acetone, acetic acid, tar.

Apparatus and processes for the compression and liquefaction of gas.

Apparatus and processes for the manufacture of artificial textiles.

Appliances and processes used in the manufacture of pharmaceutical products.

2. Acids, alkalies, salts of every kind.

Refined sulphur and derivatives from sulphur.

Phosphorus.

Hydrogen peroxide. Ozone.

Sea salt and products of the treatment of the mother waters.

Various products of chemical industries; wax and fatty substances: soap, candles and glycerin; resins: tar and substances derived from it; glue and gelatine; essences, varnishes, various glazes, printing ink, blacking.

Commercial india rubber; gutta-percha.

Dye-stuffs and pigments.

By-products obtained from the treatment of mineral substances used for lighting, heating and lubrication. Refined petroleum and paraffin.

Products of charcoal burning.

Alcohols, modified for industrial purposes.

Liquified gases.

Artificial textile fabrics.

Raw materials of pharmacy: drugs, simple and compounded.

CLASS 88.—*Manufacture of paper.*

(Raw materials, equipment, processes and products.)

1. Collections of raw materials used in the manufacture of paper and cardboard.

2. Equipment and processes used in the manufacture of paper by hand. Equipment and processes used in the manufacture of paper by machinery. Apparatus and processes for the making of pulp: pulp from rags (sorting, picking and cutting; bolting, washing; lye-washing, rinsing and draining; beating, bleaching and washing; refining, sizing, coloring, loading, etc.); pulp from straw, from esparto (sorting,

crushing, chopping, lye-washing and washing; beating; bleaching; washing and draining, etc.); pulp produced mechanically from wood (grinding, purifying and drying); pulp produced chemically or semi-chemically from wood (cutting up; lye-washing; washing; reduction to pulp; bleaching, etc.); etc.

Machines for producing endless paper.

Apparatus for cutting, glazing, calendering, polishing.

Appliances and processes for manufacturing special papers.

Equipment and processes used in making cardboard.

3. Fine papers and cheap papers for books: China paper, Japan paper, imitation Japan paper, vellum, paper made with animal size, etc. Paper for newspapers and for posters. Papers for drawing, for photography, for map making. Paper for bank notes. Parchment. Paper for correspondence, note paper, envelopes. Cigarette paper. Tissue paper. Paper for confectionery, for artificial flowers. Packing and wrapping paper, waxed paper, oiled paper. Paper used in machine construction. Paper used in making fireworks and the use of explosives. Telegraph paper. Papier-maché, compressed paper, mill boards, imitation of lacquer. Enameled paper. Bituminous paper. Parchment paper for envelopes and for endosmose. Filter paper used in breweries, etc.

Cardboard of all kinds.

CLASS 89.—*Leather and skins.*

(Raw materials, equipment, processes and products.)

1. Skins with the hair on.

Tannin and tannin extracts.

Raw materials used in preparing leather and skins.

2. Equipment and processes used in tanning, currying, tawing, chamois dressing, and in general all operations used in curing leather and skins.

3. Tanned leather. Tanned and curried leather. Patent leather. Morocco and kid leather. Tawed leather. Chamois leather. Parchment.

CLASS 90.—*Perfumery.*

(Raw materials, equipment, processes and products.)

1. Raw materials, such as essential oils, perfumes of flowers absorbed by fats, concentrated perfumes obtained by solvents or distilled water, etc., raw material of French production. Imported materials, raw or prepared.

2. Equipment for manufacture: machines for crushing or grinding; apparatus for infusion, presses, agitators for extracts, mixtures for pomatums and soaps, receivers and various other utensils.

3. Manufactured products: soaps, toilet waters, perfumed oils, pomatums, scents, sachets, extracts and perfumes, perfumed powders, dentrifices, toilet vinegars, hair powders, cosmetics, hair dyes, etc.

CLASS 91.—*Tobacco and matches.*

(Equipment, processes and products.)

1. Tobacco.

Culture and raw materials.

Equipment for manufacture. Construction of tobacco factories.

Laboratory appliances.

Manufactured products.

2. Matches.

Raw materials.

Equipment for manufacture. Construction of match factories.

Laboratory appliances.

Manufactured products.

GROUP XV.—DIVERSIFIED INDUSTRIES.

CLASS 92.—*Stationery.*

(Machinery, processes and products.)

1. Special equipment and processes used for making or preparing stationery, account books, copybooks, envelopes, bags, wrappers, etc.

2. Made-up paper and cardboard; ruled, bordered or ornamented paper, envelopes, pockets, sacks; school copybooks, memorandum books, notebooks, letter-copying books, account books, book covers, letter files; menu cards, playing cards, paper boxes, cases; packages of cigarette papers, etc.

Desk furnishings; inks, pens, penholders, crayon holders, wax and wafers, paper weights, inkstands, etc.

Artists materials for painting, architecture, sculpture and drawing; canvases, panels, crayons, brushes, hair pencils, mathematical instruments for architects, etchers, engravers, sculptors; tracing papers and cloths; parchments; colors, varnishes, charcoals, pastels, stumps, lay figures, easels; color boxes and other artists materials not named above.

CLASS 93.—*Cutlery.*

(Equipment, processes and products.)

1. Special equipment for the manufacture of cutlery, particularly for grinding and polishing.

2. Table cutlery; pocket knives; knives with fixed blades.

Cutlery for gardeners, for vine culture and for various trades.

Scissors and work-box accessories.

Razors of all kinds.

Fine hardware in polished steel.

Small silver'smith's ware.

CLASS 94.—*Silversmith's and goldsmith's ware.*

(Appliances, processes and products.)

1. Special equipment for manufacture, hand tools; outfit for casting; machinery (lathes, scales, etc.); outfit for electroplating, etc. Methods of work.

2. Gold and silversmith's work for religious or for common uses, of gold, silver, bronze or other metals; plated ware; articles gilt or silver-plated by any processes.

Enameled work; goldsmith's enamel; enamels painted upon metal.

CLASS 95.—*Jewelry.*

(Equipment, processes and products.)

1. Special equipment. Methods of work.

2. Fine jewelry.

Lapidary work; diamond cutting; cutting of gems; engraving on fine stones; engraving of hard cameos and of shells.

Gold jewelry; jewelry in debased gold for exportation. Jewelry of silver, platinum, aluminum, etc. Jewelry set with precious stones.

Imitation lapidary work. Imitation of precious stones, pearls, etc.

Gilt jewelry; imitation jewelry in copper and other metals; steel jewelry, mourning jewelry in jet and in glass; jewelry in coral, amber, mother-of-pearl, etc.

CLASS 96.—*Clock and Watch Making.*

(Equipment, processes and products.)

1. Special equipment for manufacturing clocks and watches; hand tools; machine tools (lathes and other tools); measuring instruments.

2. Preparation of various metals used by watch and clock makers. Separate parts of watch and clock work; springs; watch cases in precious or common metals; holes and fittings in rubies or other jewels; enameled or other dials, etc.

Clocks for churches and public buildings.

Astronomical clocks. Marine chronometers.

Clocks moved by electricity, air or water.

Ornamental clocks and timekeepers; regulators; alarm clocks.

Watches, chronometers.

Metronomes; pedometers, various recording instruments.

Clepsydras and hour glasses.

Chimes connected with clock work.

CLASS 97.—*Works of art in bronze, cast iron and wrought iron, repousse work.*

(Equipment, processes and products.)

1. Special equipment for manufacture: types of foundries; patterns and molds; outfit for chasing and repousse work; processes for mechanical reduction.

2. Works of art in bronze, cast iron, and wrought iron (other than objects included in Class 65).

Art work in zinc.

Repousse, stamped and damascened metals.

CLASS 98.—*Brushes, fine leather articles, fancy articles and basket work.*

(Equipment, processes and products.)

1. Equipment and methods used in the manufacture of brushes, fine leather articles, fancy articles and basket work.

2. Brushes: toilet brushes, designated as fine brushes, brushes for household, harness and stable use, etc., designated as coarse brushes, brushes for artists and for house painting, designated as paint brushes, feather brushes.

Fine leather goods: dressing cases, traveling bags, scabbards, portemonnaies, portfolios, toilet cases, notebooks, cigar cases, small objects and fancy articles in skins, clasps for portemonnaies, and hand bags.

Fancy articles: work boxes and small fancy furniture, liquor cases, glove boxes, jewel cases; turned articles, engine turned, carved, engraved, in ivory, tortoise shell, mother-of-pearl, etc., pipes and smokers' articles, snuff boxes, toilet and other combs, in ivory, tortoise shell, horn, celluloid, boxwood, etc., various articles in lacquer work, small bronzes.

Basket work: baskets and hampers for common use, fancy baskets for confectioners, for household use, traveling, etc., articles in esparto grass.

CLASS 99.—*India-rubber and gutta-percha industries—Articles for traveling and for encamping.*

(Equipment, processes and products.)

1. Equipment and methods used in the manufacture of india-rubber and gutta-percha goods.

2. General products of the india-rubber and gutta-percha industries.

Trunks, valises, bags, satchels, dressing and traveling cases; packing cases and boxes. Locks and other fittings for trunks, valises, etc. Cushions. Waterproof clothing and boots and shoes. Alpenstocks, grapnels, parasols. Various requisites for travelers.

Portable equipment specially prepared for traveling and for scientific expeditions, outfits for geologists, mineralogists, naturalists, colonists, pioneers, explorers, etc.

Tents and accessories. Beds, hammocks, seats, folding chairs, and other camp furniture and equipment.

CLASS 100.—*Toys.*

1. Equipment and processes used in the manufacture of toys.

2. Playthings: dolls, talking dolls and accessories, playthings in metal, dolls' dinner and tea services, children's watches, mechanical toys, arms and equipments for children, musical instruments, dolls' furniture, horses, animals, carts, toys in india-rubber and in gold-beaters' skin, scientific and educational toys.

Games for children or for adults, croquet, bowls, lawn tennis, skittles, grace-hoops, baseball, polo, golf, etc.

GROUP XVI.—SOCIAL ECONOMY, HYGIENE, PUBLIC CHARITIES.

CLASS 101.—*Apprenticeship—Protection of child labor.*

Apprenticeship in the workshop: regulations, contracts, relation between master and apprentice; systems of apprenticeship; results.

Free technical instruction given to children in schools founded by employers or by workmen.

Training in industrial or agricultural orphanages, in workrooms, in training schools for domestics, and in similar establishments.

Protection of child labor; legislation as to work of children; societies.

CLASS 102.—*Wages—Industrial remuneration—Profit sharing.*

Hiring of workmen or farm laborers.

Method of determining the rate of wages; work by the day; work by the job or the piece; contract work. Bonuses and added rates; payment in kind. System of work. Inducements to work and continue long in service. Payment of wages. Disputes as to the scale of wages. Relation between wages and the cost of living.

Profit sharing: methods of sharing; proportion and principle of allotment of profits to employees or workmen; powers of the employer as to the management of his business and the employment or dismissal of employees; auditing of accounts; methods of applying the share of the profits; material and moral results. Tenant farming.

CLASS 103.—*Large or small industries—Cooperative associations for production or for obtaining credit—Trade unions.*

Statistics and documents relative to the concentration of industries in large establishments; small factories; home industries. Results

considered from the material or the moral point of view. Slack times and times when industries are closed. Alliance between industrial and agricultural work. Mode of living and expenses of workmen's families.

Workmen's cooperative associations for production: formation of capital; constitution of the managing body; sharing of profits; payment for outside assistance; advantage accruing to the state, the county, or the parish.

Cooperative associations for credit: objects and form of association; formation of capital; number and status of members; extent of their liability; management; operations; accounts; sharing of profits; relations with other credit associations; state assistance; material and moral results. People's banks.

Trade unions: unions of employers, of workmen and mixed unions; legislation; organization and functions of these unions; relations between unions of workmen and of employers, and between unions of employers and nonunion workmen. Strikes: their causes, their effects. Arbitration: compulsory or optional.

CLASS 104.—*Farming on a large or small scale—Agricultural unions and banks.*

Division of property and working of the land. Land transfers. Laws affecting the distribution, disposition, or transmission of land. Details established by custom, affecting the ownership or use of land. Condition of the persons employed in farming on a large scale, a medium scale, or a small scale; condition of the tenant farmer; condition of the farm laborer. Mode of living and expenses of laboring men's families.

Movement of rural populations to towns and to foreign lands. Agricultural unions: services rendered by these unions in buying farm implements, fertilizers, seeds, live stock, in popularizing good methods of cultivation, in the sale of products, etc.

Agricultural credit: mortgages; credit upon pledges, upon harvests stored in warehouses; on personal security. Banks of landed and agricultural credit: mutual loan associations, etc.

CLASS 105.—*Protection of workers in factories—Regulation of work.*

Risks attending various trades. Statistics of accidents.

Liability of the employer in case of accident.

Individual or mutual accident insurance for the benefit of workmen; premiums; compulsory deductions from wages for the payment of such premiums; assignments made for the same purpose under the head of general expenses, or from profits; adjustment of claims for accidents. Compulsory or voluntary insurance. National banks. Insurance companies.

Insurance of employers to cover their liabilities in case of accidents.

Legislation affecting the hours of work.

Laws and regulations as to hygiene and the safety of workmen in industrial establishments.

The influence of such laws and regulations upon the health and safety of workmen, upon their wages, on the condition of their families and upon the cost of production of manufactured goods.

Inspection of works in manufactories and workshops.

CLASS 106.—*Workmen's dwellings.*

Plans and specimens of healthful and cheap dwellings.

Single houses built by employers, by building or philanthropic societies or by workmen. Free rents; reduced rents; rent with agreement to transfer ownership after a certain time; loans to workmen who construct their own houses, etc.

Tenement houses.

Furnished lodgings for unmarried workmen.

Aid from the state, the parish, savings banks, etc.

Material and moral results.

CLASS 107.—*Cooperative stores.*

Cooperative stores for the sale of commodities, especially provisions (bread shops, meat shops, restaurants, soup kitchens, etc.): origin, object and form of such societies; raising of capital; number and status of members; management; purchasing; manufacturing; selling, to members only, or to the public; selling at cost, at current wholesale prices, at current retail prices, or at prices intermediate between them; conditions of payment; storehouses; accounts; sharing of profits; results, material and moral.

Managers appointed by stockholders.

Regulation of cooperative stores and their stewards as to taxation.

Particular cases of associations and stewardships formed by railroad men or for their benefit.

Competition with local trade; its effects.

CLASS 108.—*Institutions for the mental and moral improvement of workingmen.*

Educational institutions established by employers for their workmen. Lectures. Societies for mutual improvement. Libraries. Museums, collections.

Workingmen's clubs; staff, management; financial regulation; refreshments and games; admission of members' families and of the public.

Musical societies, shooting and athletic clubs, founded by the employers or by the workmen. Various institutions for recreation.

CLASS 109.—*Provident institutions.*

Savings; savings banks, national, postal, school, etc.; savings banks under state supervision; saving societies for the purchase in common of lottery tickets; various systems for encouragement in saving; systems for the deposit or investment of the individual or collective savings of workmen or employees; provision for the family of the workmen during his residence at the works.

Societies for mutual aid: legislation; advantages accruing to societies according to their legal status; formation, organization and management; relations to other institutions; aid in case of sickness, care and medicine; aid while out of employment, aid to the aged, pensions and amenities; aid in case of death; admission of women, aid to women in childbirth; receipts and expenses. Statistical table of diseases.

Pensions: pension funds from the state, from counties, from cities, etc. Pension funds established by employers, pension funds established by workmen or employees. Payments, obligatory or voluntary, by employers, workmen or employees; deductions from wages. Conditions affecting the enjoyment and rate of pensions. Reversions to widows and children.

Life insurance: paid at death, at a fixed period, mixed, deferred, by the state, or by insurance societies or companies. Payment of premiums by employers, by workmen, or by societies organized for the purpose. Tables of mortality.

Various provident institutions. Aid given by employers in case of sickness or lack of employment.

CLASS 110.—*Public or private movements for the welfare of the people.*

Laws concerning so-called moral obligations (compulsory insurance, compulsory pensions for old age, weekly rest, etc.).

Laws or regulations enacted by public bodies, or by institutions founded or supported by them for the purpose of completing, regulating, or superseding work begun by private enterprise; intervention of these bodies in contracts of exchange or labor contracts; state socialism; municipal socialism. Regulation of work and of wages, advances and subsidies to workmen or associations of workmen, cheap dwellings built by municipalities, or by their assistance, intervention in conflicts between employers and workmen, subsidies to strikers, national workshops, construction and management of roads and highways, distribution of water and of light, taxation of bread and meat, shops for the supply of bread, meat, and like commodities, established and controlled by local authorities, steps taken to encourage or to check emigration and immigration.

Employment offices, their objects and results.

Museums of social economy.

Labor bureaus.

Employing agencies, with or without monopolies, labor exchanges.
The comparative social conditions of nations.

CLASS 111.—*Hygiene.*

1. Science of hygiene.

Historical sketch. Statement of progress.

Application of the discoveries of M. Pasteur to the prevention of infectious diseases. Laboratories; chemistry and bacteriology applied to hygiene. Researches upon the spread of infectious diseases. Methods and apparatus for disinfection. Methods of obtaining and conveying drinking waters with a view to prevent contamination.

2. Personal hygiene and hygiene in dwellings.

Measures of precaution against contagious diseases. Immunity, inoculations for the prevention of smallpox, rabies, etc. Application of hygienic laws to the selection of building materials, and to heating, ventilating, airing, lighting, and illuminating dwellings. Use of water. Bathing and hydropathic apparatus. Disposal of sewage.

3. Hygiene of public buildings and buildings of many apartments.

Schools, factories and workshops, hospitals, asylums, almshouses, public halls, theaters, etc.

4. Hygiene of villages.

Conditions indispensable to the healthfulness of rural dwellings. Municipal sanitary regulations. Regulation of highways, deposit, removal, transport, and utilization of manures. Protection of drinking water.

5. Hygiene and sanitation of towns.

Highways: cleanliness of public ways, drainage, sweeping, dimensions of houses, (height, number and height of stories, dimensions and ventilation of living rooms, size of courts and yards), clearing of cess-pools, works for supplying towns with water,¹ methods of filtration and sterilization, disposal of refuse, disinfection of sewage, sewage farms, utilization of the sewage and garbage of towns.

Municipal sanitary service: bureaus of hygiene, methods of organized defense against infectious diseases, removal and isolation of patients having contagious diseases; disinfection of infected clothing and apartments, inspection of food, regulation of public and private slaughter-houses, municipal laboratories, cemeteries, crematories.

6. Protection of frontiers against pestilential diseases.

Approaches by land: medical inspection at the frontier, infirmaries and disinfection at frontier railway stations.

Approaches by sea: sanitation of ports, sanitary regulations in ports, old lazarettos, quarantine stations, medical regulations and disinfection on board ships.

¹ For the technical part see Classes 28 and 29.

7. Food stuffs and other commodities.

Inspection of foods, inspection for adulteration, methods of preserving foods, inspection of natural and artificial mineral waters. Other commodities: progress realized from an hygienic point of view.

8. Medicinal waters and sanitariums.

Analysis of mineral waters: methods of finding¹ and of controlling mineral springs. Therapeutic use of mineral waters, and apparatus for their application, bath, rooms for inhalation, massage, etc.

Sanitariums: hot springs, general arrangement of premises, aspect, covered walks.

Thermal establishments: dressing rooms, baths, shower baths, anti-septic precautions, particularly in stations frequented by consumptive patients; methods of bottling and preserving mineral waters.

9. Sanitary statistics and legislation:

Stillborn children; certificates of cause of death; mortality due to epidemics.

Sanitary legislation.

CLASS 112.—*Public charities.*

1. General discussion.

Historical documents: legislation, practical organization, etc.

Methods of relief in actual operation: by the State, by districts, provinces, departments, counties, etc., by parishes, by townships, by private organizations. Legislation. Ways and means. Financial arrangements.

2. Protection and aid to children.

General organization for the protection and aid of children.

Protection and aid of the child before birth (through protection of the mother): workhouses, mother's mutual aid societies, private lying-in hospitals, ordinary lying-in hospitals, convalescent homes.

Protection and aid of the child after birth: creches, institutions for infants, foundlings, destitute children, children morally abandoned, orphans.

Relief for sick or crippled children: dispensaries, hospitals, almshouses, etc.

3. Relief for adults.

Relief for those in health: mutual aid, bureaus of charity, relief by providing work, night shelters, poorhouses.

Relief for the sick: relief at home, free medicine, hospitals (legislation, practical organization, medical service, surgical service, special service for contagious diseases).

Relief for the aged: aid to families, workhouses and farms, hospitals.

¹For the technical part see Class 63.

4. Institutions for the insane.

Asylums, public or private: departments of hospitals, private insane asylums.

Relief in farming districts.

Special institutions for feeble-minded and epileptic children. Means of education.

5. Institutions for the blind.

Schools.

Workshops.

6. Institution for deaf-mutes.

Schools.

Workshops.

7. Pawnshops.

Legislation and practical organization.

8. Staff of charitable institutions. Schools for male and female nurses.

GROUP XVII.—COLONIZATION.¹CLASS 113.—*Methods of colonization.*

1. Information and statistics, political, administrative, industrial, agricultural and commercial.

Documents relating to production, importation, exportation.

Tenure of land property. Means of transfer.

Use in colonies of native, immigrant and convict labor.

Societies for encouraging colonization.

2. Instruction of natives. Instruction given to natives with a view of extending to them the intelligence of civilized people and of facilitating commercial relations.

Instruction given to colonists with a view of developing colonial resources and of assuring the proper administration of public service.

Expeditions. Explorations. Collections, commercial and scientific, brought back by travelers.

CLASS 114.—*Colonial resources.*

Building materials and special systems of construction adapted to colonies.

Dwellings of the natives: palaces, public and religious buildings; bazaars; cabins; thatched houses.

Buildings for commercial purposes; warehouses.

Dwellings of colonists: bungalows; houses; hotels; sanatariums.

Structures for defense.

Various outfits and means of transportation by land or by water, peculiar to a country in course of colonization.

¹ Exhibits belonging to this group will be installed in special buildings provided for colonies and protectorates.

CLASS 115.—*Special merchandise suitable for export to colonies.*

Merchandise specially adapted for consumption in colonies. Goods for export to be used in barter or exchange.

Management and handling of this kind of merchandise. Methods of consignment.

Weights, measures and moneys in use in the colonies.

Information as to values in exchange.

GROUP XVIII.—MILITARY AND NAVAL.

CLASS 116.—*Ordnance and equipment for artillery.*¹

Equipment and methods used in arsenals and manufactories of war material.

Land service: ordnance and projectiles.

Sea service: ordnance and projectiles.

Firearms.

Ammunition and explosives.

Gunpowders. Powder mills.

Side arms.

Artillery equipment and gun carriages for armies.

Artillery equipment and gun carriages for navies.

CLASS 117.—*Military engineering and accessories.*

Engineering equipment.

Construction of railways.

Projects for laying out and constructing railways in the colonies.

Barracks in France and in the colonies.

Electricity and its applications.

Military ballooning.

Telegraphs and telephones.

Bridges.

CLASS 118.—*Naval construction—Hydraulics—Torpedoes.*

Ships of war: hulls and accessories, engines and boilers, auxiliary machinery, armament.

Equipment and products of arsenals.

Applications of electricity.

Hydraulic works.

Torpedoes, offensive or defensive.

Naval schools. Drawings. Photography.

Life saving service.

¹The nomenclature of this group has been adopted with a view exclusively to the arrangement of exhibits; many of the articles named will be referred to their proper classes when the juries make their examination for awards.

CLASS 119.—*Cartography, hydrography, various instruments.*

Topographic department of the army: geodesy, topography, maps and drawings, optical and mathematical instruments, photographic apparatus, military bibliography.

Hydrographic department of the navy: charts, scientific instruments, instruments of navigation, naval bibliography.

CLASS 120.—*Administrative departments.*

Clothing, equipment, berthing, camping, and hutting of soldiers, sailors, marines.

Apparatus and tools used in administrative service.

Commissariat: field bakeries, preserved foods, equipment for preserving foods.

Musical instruments.

Farriery, harness.

Sea fisheries.

CLASS 121.—*Hygienic and sanitary equipment.*

Sanitation of armies in peace and at war.

Equipment and methods used for removing the wounded.

Sanitation of navies: equipment and methods used in removing the wounded.

Societies for giving aid to the wounded.

Filters and other apparatus for purifying water.

RAILWAY FREIGHT RATES AS TO EXHIBITS—THEIR GOVERNMENT IN FRANCE.

Agreement No. 1

Between the commissioner-general of the Universal Exposition of 1900 and the administration of the Government railways, the railroad companies of Orleans, Midi, Paris-Lyons-Mediterranean, East, North, and West, to regulate the price and conditions of transportation to, or coming from, the terminal stations of the railway lines at Paris, of objects which are to be exhibited or have been exhibited at the Universal Exposition of 1900.

The following agreement has been adopted by common accord to affect the transportation between the forwarding stations and the terminal stations of the lines in Paris, of objects destined to be exhibited at the Exposition of 1900, and the return from the said terminal stations in Paris to their points of destination of objects having been exhibited at the said Exposition:

ARTICLE 1. Objects of every kind (animals, objects of art, money, and bulky objects which may not be divided, excepted) wagons and rolling material which may circulate on the French railroads destined to be exhibited or having been exhibited at the Universal Exposition of 1900, will be transported between their points of shipment and the terminal stations of the lines in Paris at the following prices:

1. In going, the general and special tariffs applicable (other than those of expositions and ordinary competitions) with reductions of 25 per cent.

2. In returning, general and special tariffs applicable (other than those of expositions and ordinary competitions) with reductions of 75 per cent.

These shipments will be liable, without reduction, to the additional costs authorized by the administration, also to the ordinary tax for registration and the price of the stamp due to the treasury.

These objects will be subject to all the conditions of all general and special tariffs, so far as they do not conflict with the preceding.

The companies will not be responsible for damage en route resulting from defective packing or bad condition of the packages. Cars transported at these prices can not receive passengers.

ART. 2. Animals destined for the Universal Exposition will be transported at the prices and conditions of the special tariffs of the

principal lines of France applicable to expositions and ordinary competitions, which provide for the application of the full prices in going, and return free to the point of departure.

ART. 3. Objects of art and of value will be transported at the prices and conditions of the ordinary tariffs in force on each line.

Indivisible bulk (except wagons, machines, and tenders rolling on the rails) the weight of which usually exceeds 10 tons, and objects the dimensions of which exceed those of the cars, will be transported at the prices and conditions of the general and special tariffs applicable to them.

It is, however, understood that the price to be collected shall not exceed the maximum herein:

A. Indivisible bulk of 10 to 20 tons, prices of the ordinary tariffs with an increase of 100 per cent on the weight exceeding 5 tons; the rate, however, can not be less than 20 centimes per car per kilometer.

B. Objects whose dimensions exceed those of the cars and whose weight is less than 5 tons, prices of the ordinary tariffs without increase; the rate, however, can not be less than 20 centimes per car per kilometer.

C. Objects whose dimensions exceed those of the cars and whose weight is between 5 and 10 tons, prices of the ordinary tariffs with increase of 50 per cent on the weight in excess of 5 tons; the rate, however, can not be less than 20 centimes per car per kilometer.

It is besides understood that the provisions of the paragraphs which precede are applicable to locomotives, tenders, and cars which can not run on the railroads.

ART. 4. The shipment of objects delivered for transportation is subject to their right of admission to the Exposition; consequently shippers should remit to the station where the objects are sent, and to the station where the objects are reshipped in returning, all papers which tend to show that the said objects are to figure or have figured at the Exposition.

All shipments to the Exposition will be addressed to the exhibitor and received by him or by the delegate whom he will have accredited to give receipt at the moment of delivery. Besides that address, which should be written in French and very plainly, the package should bear labels furnished by the administration of the Exposition, and indicating the point of destination of the package within the inclosure of the exposition.

These labels will be like the forms communicated by the administration of the exhibition to the railroad companies. On the French railway lines where the present rules are applicable the freight will always be paid at the departure, including when the merchandise shall be shipped directly to the inclosure of the Exposition, the taxes per-

taining to the transportation through the city of Paris, in accordance to the signed agreement between the Commissioner-General of the Exhibition and the companies constituting the syndicate of the Ceinture (Belt Line). In returning, the shipments will be made with the freight to be collected on delivery, and under the same conditions as to the extra charges.

In the reshipment of products, after the close of the Exposition, the preceding terms will not be applicable except within a period of six months from the day of the closing of the Exposition.

Done at Paris, June 27, 1898.

Signed by representatives of the Administration of the Government railroad companies of Orleans, Midi, Paris-Lyon-Mediterranean, East, North, and West, and the Commissioner-General of the Exposition.

RAILWAY TERMINALS.

Agreement No. 2

Between the Commissioner-General of the Universal Exposition of 1900 and the railway companies, Paris-Lyon-Mediterranean, East, North, West, and Orleans, to regulate the price and conditions of transport to the interior of Paris of objects which are to be exhibited or which shall have been exhibited at the Universal Exposition of 1900.

Transportation through the city of Paris from the terminal stations of the lines as far as the boundaries of the Exposition and vice versa, of objects destined to be exhibited at the Universal Exposition of 1900, or having been exhibited at the Exposition, can be effected, either by the exhibitors or their agents, or by the railway companies.

In the first case the packages will be addressed or directed to the terminal stations of the lines in Paris, and the cartage will be provided for by the exhibitors.

In the second case the transportation will be attended to by the companies, at the prices and on the conditions following (which will include the costs of loading and unloading with the use of the crane if it should be necessary).

Packages weighing less than 1,200 kilograms (2,640 pounds) will be sent by wagons. Packages weighing separately 1,200 kilograms and above will be sent by the belt railway (right and left bank of the Seine) and by special tracks established in the interior of the Exposition.

The parts of a complete object, such as parts of a machine, when they shall weigh, some of them more, others less than 1,200 kilograms, will be united in a single lot and sent to the Exposition by rail.

Packages sent by carts will be unloaded on the macadamized roads

of the Exposition as near as possible to the space allotted to the exhibitor, who will take charge at that point of these packages. The cost of further delivery will be borne by the exhibitor.

Entire carloads coming from a foreign country and sealed by the customs shall be delivered to the exhibitors or their agents upon the Exposition tracks. The exhibitors will be obliged to provide for the unloading and distribution of the contents of the cars.

Cars not sealed will be sent by the special tracks of the Exposition up to the nearest point to their destination, then unloaded by the company of the west by means of rolling or moving cranes which the administration may have; if such rolling cranes should not be available the unloading will be effected by a stationary crane at the nearest point.

Under these conditions the price of transportation in Paris will uniformly be 10 francs per ton (\$1.95). Freight for portions of tons will be charged for every 10 kilograms (22 pounds); that is, 10 kilograms and a fraction will be charged for exactly as though the weight were 20 kilograms, and so on. The minimum to be charged will be 1 franc.

Packages delivered by the railroad companies in the interior of the Exposition will be received by the exhibitors to whom they are directed, or, in the absence of these, to their agents whom they have accredited for that purpose. If the person to whom the packages is directed, or his agent, is not present to receive same on its arrival within the boundaries of the Exposition, the companies will immediately take the package either back to their stations or to a public warehouse. They will charge for this service the ordinary costs of cartage and storage.

Besides the address of the exhibitor or his agent, which should be written in French and very legibly, the package should always bear the labels furnished by the administration of the Exposition, and indicating the place of destination of the package within the Exposition boundaries; these labels will be in accordance with the forms communicated by the administration of the Exposition to the railway companies.

The railway companies will not be responsible for injuries due to deficient packing or to bad condition of the packages. The price of transportation in the interior of Paris will be collected at the point of departure of the package, at the same time as the tax from the point of departure to the terminal station of the connecting lines in Paris.

The prices and conditions which precede will be applicable at the close of the Exposition to transportation in the interior of Paris of objects exhibited, if the exhibitors shall ask the companies to attend to the reshipment to the terminal station of the lines in Paris, but upon

condition that such reshipment shall be effected within six months from the day of the closing of the Exposition.

In this case the price of the transportation in the interior of Paris will be added to the tax from the terminal station of the connecting line to the point of destination, the extra charge to be collected upon delivery.

A special notice will be issued later, should it be necessary, for the annex of the Exposition which it is proposed to install in the Bois de Vincennes.

Done at Paris, June 27, 1898.

Signed by representatives of the railroad companies of the west, east, north, Orleans, and Paris-Lyons-Mediterranean, and by the Commissioner-General.

GENERAL INFORMATION.

The Universal International Exposition at Paris in 1900, opening April 15 and closing November 5, will receive works of art and the products of industry and agriculture from all nations. Those in any country who desire to become exhibitors in the contemporaneous sections are required to conduct their correspondence with the duly appointed commissioner representing that country, as the Exposition authorities will not correspond directly with foreign exhibitors.

Intending exhibitors in the United States, on addressing the Commissioner-General for the United States at his offices in Chicago, New York, or Paris, will receive from him necessary advice and information, forms of application, etc. Inasmuch as the space at the disposal of the Commissioner-General is limited, and as the French Exposition authorities will insist that no exhibits be admitted except such as may be of a thoroughly worthy and instructive character, applicants must submit to the Commissioner-General evidence which shall enable him to exercise intelligent judgment in this respect.

The position which exhibits may occupy, whether in French sections or a foreign section, will depend on the nationality of the products and not upon the nationality of the exhibitor. A foreigner may exhibit in the French section goods which he may manufacture in a factory established on French soil, but in no others. The maintenance in France of a depot or agency for the sale of foreign products will not be sufficient to permit exhibition in the French section. Space for the exhibition of United States products can be secured only by correspondence of the United States producer with the Commissioner-General for the United States.

A catalogue of United States exhibits and exhibitors will be published in the English language. All inquiries, information, etc., upon this subject must be addressed to the Commissioner-General for the United States.

Awards will be in five classes, as follows: Grand Prize Diploma, Gold Medal Diploma, Silver Medal Diploma, Bronze Medal Diploma, Honorable Mention Diploma.

Collective exhibits receiving an award will have the name of each participant inscribed on the diploma, and each participant will receive a diploma.

United States exhibitors who have been certified to the Paris Exposition authorities as having complied with all requirements will alone be entitled to consideration for an award.



UNITED STATES EDUCATIONAL SECTION, SHOWING EXHIBITS OF JOHNS HOPKINS UNIVERSITY AND PROF. H. A. ROWLAND

Concession projects must receive the consideration and indorsement of the Commissioner-General of the country from which they emanate. The space allotted for general concessions has all been taken. Through default or for other reasons some of this space may be reallocated to persons and projects receiving the necessary approval.

Attention of exhibitors is especially directed to the subject of maintaining their exhibits during the Exposition, as it is proposed to exhibit the process side by side with the product wherever possible. This will require provision for supplying injured or broken parts to machinery and raw materials continuously wherever necessary.

Exhibitors in the sections of the United States must be manufacturers or producers within the United States of machinery, goods, or material intended for exhibition and exhibited. Exhibits not intended for competition for a reward must be so indicated upon the final application for space.

Each person who becomes an exhibitor thereby agrees to conform strictly to the regulations established by the Exposition authorities and by the Commissioner-General for the United States.

Except in cases where collective exhibits are made (and in such cases special arrangements will be made), exhibitors individually must bear all expense of elevations, show cases, cabinets, shelving, counters, railings, fittings, etc., which may be required.

Exhibitors will be confined to such exhibits as are specified in their final application for space. When allotments are definitely made exhibitors will be notified of the amount of space and its location and supplied with permit to occupy such space, subject to the general regulations of the Paris Exposition, the regulations of the Commissioner-General for the United States, and the special requirements of the department in which their exhibit is made. Permits for space will not be transferable. The director of each department will have the power to order or cause the removal of any article which he may consider detrimental or incompatible with the object or decorum of his department.

Exhibitors will not be charged for space. A reasonable amount of power will be supplied gratuitously.

Shafting will be dispensed with wherever possible and electric motors used, direct or otherwise connected. Motors, rheostats, main-line switches, insulating bases, etc., together with such short belts, counter-shafting, or other means of connecting motors to operate machinery, not otherwise dispensable, as well as all intermediary connections for power or other service, must be supplied and paid for by exhibitors. Motors must be of a type applicable to the service circuit in exhibitor's section.

Rheostats must be constructed entirely of noncombustible material. Main-line switches must be of the knife blade or other acceptable type,

with ample carrying capacity, and constructed or adjusted to break current at the potential of the service employed.

Further information upon this subject will be supplied at the proper time.

General installation will begin December 1, 1899, and continue until February 28, 1900.

FREIGHT RATES.

The nominal rates for miscellaneous goods from United States seaports by fast steamship running to French seaports range from \$10 to \$12 per ton, with the addition of 5 per cent for each 40 cubic feet. By slower steamers from United States seaports to French seaports the rates range from 20 to 30 cents per cubic foot. In both cases the rates vary with the season and the cargo demands at the port of shipment.

Steamship lines operating between United States seaports and seaports of France and the Continent of Europe will probably make reductions from prevailing schedules. In such case the Commissioner-General will inform exhibitors upon application, after such reductions, if any there be, have been indicated to him.

SEAPORTS.

Exhibitors from the United States can ship to the French ports of Havre, Dunkirk, Brest, or Bordeaux. Havre is 142 miles from Paris, and is connected directly with the Exposition by the Railway of the West. Dunkirk is about 160 miles from Paris, with which it is connected by the Railway of the North. Shippers will probably find Havre or Dunkirk the most convenient French ports. Shipments may also be made via Antwerp, Rotterdam, London, Southampton, Queens-town, or Liverpool. Companies running steamships to any of these ports will contract to deliver consignments at Paris.

RAILWAY FREIGHTS IN FRANCE.

The managers of the French railways have entered into an agreement with the Commissioner-General of the Exposition to carry exhibits to and from the Exposition at a charge for carriage both ways equal to one full rate for one way, distributed as follows:

For carriage to the Exposition, one full rate less 25 per cent.

For carriage from the Exposition, one full rate less 75 per cent.

But live stock will be charged full rate in going and will be returned free.

For detailed statement see agreement with railways, No. 1.

TRANSPORTATION FROM HAVRE.

Arrangements may be made to have freight transported by boat from Havre to Paris. This may be found especially serviceable for

moving heavy or bulky articles, as large machinery, cars, engines, etc., that can not be carried by rail. They will be delivered at a dock adjacent to the freight station at the Champs de Mars.

Special freight rates may be made in such cases.

Several companies are engaged in this business. Their boats are barges moved by tugs. Terms have been obtained from the following, which will probably be met by others.

THE FRESH-WATER TRANSPORTATION COMPANY, HAVRE TO PARIS.

The following table shows, first, the capacity of boats; second, the corresponding charter rates; third, the number of days allowed, each way, for loading or unloading; fourth, the charge made for each extra day used in loading or unloading:¹

Capacity.	Charter rates.	Days to load or unload.	Extra per day.
<i>Tons.</i>	<i>Francs.</i>		<i>Francs.</i>
150	1,200	3	30
200	1,600	4	30
280 to 300	2,000	5	30
400	3,000	6	50
600 to 700	4,000	7	50
800 to 1,000	5,000	8	75

These rates are for carrying United States exhibits only, and for what is known as miscellaneous merchandise. They do not include stevedore charges for loading or unloading. The maximum charges for either would not exceed 1 franc per ton of miscellaneous cargo, and would probably not exceed 1 franc per ton for both operations. An extra charge would be made for handling heavy goods for which special appliances would be required, such as parts of large machines; etc.

The boats of this company have either open or closed decks.

The trip from Havre to Paris is usually made in five days, but in bad weather may take ten days.

The approximate cost of towing from Havre to Paris is 60 cents per ton from October to March, and 50 cents from April to September. The charges may be modified by the character of the vessel or the length of the trip. They are reckoned upon the tonnage of the cargo and not of the vessel.

The charges named above include marine insurance on miscellaneous cargoes at a valuation of 1,000 francs (\$193) per ton, not to exceed 300,000 francs (\$57,000) for a single cargo. Additional insurance to the amount of 200,000 francs (not to exceed 500,000 francs in all on single cargo) may be had, at the cost of the shipper, at a rate of 1½

¹The United States Government fixes value of the French franc at 19.3 cents. The French ton is 1,000 kilograms, equal to 2,204 pounds, United States. The meter is 39.37 inches.

per cent. Marine insurance rates on the Seine average about 1 per cent on tonnage valuation and one-half per cent on valuation of boats. It is customary to insure cargoes and boats on separate policies.

The normal freight rate from Havre to Paris by water, without charter, is about \$3.50 per ton.

PASSAGE OF SEAGOING VESSELS, HAVRE TO PARIS.

Under proper conditions seagoing vessels may go from Havre to Paris. It is possible for them to go under their own steam, but not advisable. Towage will cost from 50 to 60 cents per ton.

Such vessels must unship and leave at Havre their masts, stacks, and bridges. The towing companies will lighten them or will furnish additional loading to make them conform to the condition of the river. High water usually prevails from October to April; lowest water during July and August. From December to February the channel is frequently obstructed by ice, but not often permanently so.

The normal depth of the channel which may be relied upon at low stages of water is 8 feet 4 inches. The locks are of uniform dimensions, 497 feet long and 38.7 feet wide. The lowest bridge arch which must be passed is that at Sevres. The clearance there above water, with 8 feet 4 inches depth, is 37.5 feet. From the bed of the river to a point where this arch will take a vessel deck which is 9 meters (29.5 feet) wide is 34.5 feet. From the bed of the river to a point where the arch will take a vessel deck 12 meters (38.5 feet) wide is 31.8 feet.

TRANSPORTATION FROM ANTWERP.

The present freight tariff from Antwerp station to Paris is at 33.66 francs per ton for machines or parts of machines cased; 74.99 francs per ton for pictures, statues, bronze objects of art, and antiquities. The rate will be increased 5 per cent if such articles do not weigh 200 kilos (440 pounds) per cubic meter. The goods will be forwarded by freight trains.

The charge for removing the goods from the quay in front of the steamer to the freight station will be 5.25 francs per ton for parcels not weighing more than $1\frac{1}{2}$ tons; for parcels weighing more than $1\frac{1}{2}$ tons, 7.50 francs per ton.

Parcels may lie on the quay eight days. After that time they will be stored, at a charge of 3.50 francs per ton.

The charge for storage of machinery is 1 franc per ton per month.

Belgian and French railway lines connecting Antwerp with Paris are expected to give United States exhibitors reductions on above rates.

FRENCH RAILWAY DATA.

Railway of the West.—Tracks: the width between centers of rails is 1.50 meters. The width in clear between rails is 1.44 meters. The height of the traction surface above the top of the base of the rail

is 100 millimeters. This is the maximum clearance between the periphery of the traction surface of the wheel and the periphery of the flange.

Platform cars: the normal platform car is 18 feet long and 8.53 feet wide. From the surface of the rail to the surface of the platform is 4 feet. The height for bulky goods, measuring from the rail, is limited to 13 feet; the limit of breadth is 9 feet 9 inches. The usual maximum load for such cars is 10 tons. Special cars may be had that will carry about 40 tons. Long and heavy articles may be arranged for by coupling together two or more cars, but the weight on each car must not exceed its limit. The height of 9 feet above the platform and the width of 9 feet 9 inches must not be exceeded to permit clearance in tunnels and bridges, and is called the "gabarit."

It is customary to load cars to the limit named and to cover the goods with tarpaulins.

Box cars: the inside dimensions of box cars are 20 feet long, 8 feet 3 inches wide, and 6 feet 6 inches high. The door openings are 6 feet 5 inches high and 4 feet 9 inches wide.

VANS.

Vans are much used in Europe. They are strong wagon boxes which may not exceed in dimensions the limits of the "gabarit"—say 18 feet long, 9 feet 9 inches wide, and 9 feet high. They may be loaded with bulky articles, as furniture, at one's house or factory, locked and sealed, drawn on their own low trucks to a railway station, lifted from their trucks upon flat cars, taken to their destination, replaced upon their trucks, and hauled to the place where they are to be discharged. The dimensions may be made to conform to those of a steamer's hatchway, etc. Many advantages may be found in their use.

CRANES.

The hoisting cranes of the railway company at Havre, Railway of the West, have capacities of 10, 14, 20, 30, and 70 tons, respectively. The cranes of the Fresh Water Transportation Company, at Havre, have a maximum capacity of 50 tons; the capacity of the cranes of the same company at the Paris docks is 20 tons.

At Dunkirk, Railway of the North, there is a 30-ton stationary crane and a 40-ton crane on a floating dock.

The harbor of Antwerp has cranes of 20 and 80 tons respectively.

The traveling cranes to be provided for unloading cars at the Champs de Mars will have a capacity of about 6 or 7 tons.

The Paris Exposition authorities are considering the subject of erecting a large crane at or near the Exposition grounds. As soon as the capacity and location of this hoisting device have been indicated to the Commissioner-General, exhibitors, upon application, will receive the information.

TERMINAL FACILITIES IN PARIS.

Exhibits arriving by any of the railways will be forwarded, unless otherwise specified, directly to the grounds of the Exposition. A station for freight and passengers will be constructed at the northwest corner of the Champs de Mars, near the Seine and the Avenue de Suffren. The railway line continues along the south bank of the Seine to the Esplanade des Invalides, where another station for freight and passengers is being constructed near the south end of the new bridge, Alexander III.

The heavier exhibits, such as machinery, etc., will be placed in the Champs de Mars, and railway tracks will lead from the station at the corner of the grounds to various parts of the Champs de Mars, so that cars can be taken very near to the location of the exhibits.

The Commissioner-General will have a plan of the tracks, showing in what part of the Champs de Mars tracks will be laid, to remain under the floors until the cases are taken out at the close of the Exposition.

Lighter exhibits, such as furniture, etc., will be placed for the most part in the Esplanade des Invalides, and such exhibits will be lifted from the cars by cranes to smaller cars on tracks and pushed to their proper location.

TRANSPORTATION OF EXHIBITS THROUGH THE CITY OF PARIS.

The transportation of goods through the city of Paris from the terminal stations of the lines to the Exposition grounds may be done either by the exhibitors or their agents, or by the railways. In the first case the packages will be directed to the terminal stations of the lines in Paris and the cartage will be provided for by the exhibitors.

In the second case delivery will be made by the railway companies, which may, at their option, deliver parcels weighing less than 1,200 kilograms (2,640 pounds) by wagons. Parcels weighing more than 1,200 kilograms will be delivered by rail upon special tracks in the grounds of the Exposition. For this delivery, whether by wagon or by rail, the railways are entitled to charge a fee of 10 francs per ton. For details, see Agreement No. 2 with railways.

TRANSPORTATION THROUGH THE CITY OF PARIS UNDER DIRECTION OF THE EXHIBITOR.

Should the exhibitor prefer he may have his goods delivered to him or his agent at the terminal station of the railway, and may make his own arrangements to have them delivered at the Exposition grounds. This form of delivery will be under the control of the Exposition authorities, and the cost, as fixed by them, will be 10 francs per ton.

Wagons used in this form of delivery may not leave the macadam-

ized streets. Although such streets surround the Exposition grounds, and in many cases enter therein, it may not always be possible to bring the goods quite to the location of their exhibit space.

Goods destined for the north side of the Seine may be moved there by either rail or team.

PAYMENT FOR FREIGHT AND STORAGE CHARGES.

All freight bills must be paid on the delivery of the goods at the terminal station at Paris.

RECEIPTS OF GOODS AT THE TERMINAL STATIONS.

Goods will be unloaded at the freight station at the expense of the railway company, but must then be taken in charge by the exhibitor or his agent, and if not promptly removed a charge for storage will be added to the freight bills. The goods must be removed from the station the same day if received in the morning, or during the forenoon of the next day if received in the afternoon.

RECEIPT OF GOODS AT EXPOSITION GROUNDS.

Exhibitors are required to receipt for their exhibits immediately upon their arrival at the Exposition grounds. Should they fail in this respect the railway will remove the goods to the station or to a warehouse, and the expense of removal, storage, and return will be added to the freight bill.

When received by the exhibitor exhibits will be unloaded from the cars on the tracks in the Exposition grounds, and will be properly placed by contractors under the supervision of the Exposition authorities at a fixed price per cubic foot. In the case of bulky exhibits, which should be delivered at once from the car to the nearest point of their installation, the exhibitor must be ready to provide at once for the location of his exhibit when notified of its arrival; otherwise it will be placed in the warehouse.

POWER OF ATTORNEY.

Exhibitors from the United States may delegate authority to receipt for their exhibits by power of attorney to the Commissioner-General, which power of attorney he may transfer to some officer of his staff. Such power of attorney may be attached to the final application for space.

INSURANCE AGAINST FIRE, THEFT, OR DAMAGE.

The Exposition authorities announce that they will not hold themselves in any way responsible for loss by fire, theft, or other cause, or

for any amount, but will use the best precautions against such events. Exhibitors are left to their own judgment as to the amount of insurance they may wish to procure.

The rates of insurance have not been adjusted between the companies and the Commissioner-General of the Exposition, but will doubtless be arranged at an early date. When the Commissioner-General for the United States has definite information as to the rates and conditions of insurance he will promptly communicate the same to the exhibitors.

Customary policies of insurance, marine or railway, upon goods in transit may be taken out by exhibitors. Such policies will terminate on the arrival of goods at the Exposition, unless otherwise provided for, and thenceforward they will be at the risk of the exhibitor. The exhibitor should be prepared, personally or by his agent, to examine his cases at the time of their delivery at the railway station in Paris, and to determine whether or not the goods are in proper order, and if damaged to notify at once the parties who may be responsible.

The statement is made elsewhere that marine insurance on the Seine rules at about $1\frac{1}{2}$ per cent.

LABELS.

Uniform labels of the form required for each department will be furnished by the Commissioner-General for the United States to all accepted exhibitors from this country. These labels will specify the space, class, place of installation in the building, and number of the certificate of admission of the exhibits to which they are attached. The labels for different departments will be printed in different colors.

In addition to the labels each package must have the address plainly written or printed, and any special directions must be in French.

BILLS OF LADING.

The only annotation necessary upon the bills of lading in addition to those which are customary will be the number of the certificate of admission, which the exhibitor will place on the same to aid in identifying and placing his exhibit.

Each case must contain a statement, made by the exhibitor, setting forth in detail the articles contained therein and giving the nature, kind, weight, and origin of each. The customs officers will demand an exact agreement between this statement and the contents of the case.

STORAGE OF MERCHANDISE.

Exhibitors who wish to use storage in Paris outside the Exposition grounds may secure such through the Commissioner-General of the United States. The height of the premises is 6 meters (19.5 feet).

The rate of storage will be 1.25 francs (25 cents) per square meter (about 10 square feet) per month or fraction of a month. This rate does not include labor or cartage.

STORAGE OF PACKING CASES.

Proper arrangements have been made by the Exposition authorities for the storage of packing cases and their return to the exhibitor at the close of the Exposition. The charge will be about 4 francs, or 80 cents, per cubic meter (35.3 cubic feet). Exhibitors will find it economical to make their cases in successive sizes or nests, so that one large case may contain several smaller ones.

CONSTRUCTIONS.

The cost of material and construction of frames for façades, booths, ceilings, elevations, balconies, etc., is estimated at about 20 francs per square meter. This applies to general constructions and may vary with quality and quantity of material, etc., used. Consult article 48 of the General Regulations.

Exhibitors will be permitted to make constructions of the ordinary nature for exhibition purposes, provided the same do not obscure the light of a neighboring exhibitor or otherwise interfere with the effect of his exhibit. Exhibitors from the United States must conform to the drawings of the buildings wherein their space is located. Drawings showing the location and size of aisles, windows, and skylights, stanchions, beams, etc., will be supplied exhibitors.

Particular emphasis must be given to the fact that it will be necessary to submit plans and drawings of any constructions to the Commissioner-General. This will apply to all constructions. After approval by the Commissioner-General, they must be accepted by the Paris Exposition authorities.

Light screens, shades, and awnings will be provided by the Exposition authorities in all exhibit buildings, whenever necessary to get a proper distribution of light and to protect exhibits.

No objection will be made to the introduction of prismatic or other light effects, appliances, or devices where their use will not infringe upon the conditions and rights of other exhibitors.

Intermediate circulating passageways within the specific space allotted to the United States in the various buildings may be closed or rearranged, but the closing or the relocating of the main passageways will not be permitted.

HEIGHTS, ETC.

The extreme height of booths and pavilions free from walls, as well as of vitrines or show cases, must not exceed 4 meters plus pinnacles and finials. The height for vitrines or show cases lining the walls is

3 meters, and a meter above this is allowed for a background. In some cases the vitrines may be 4 meters high.

These dimensions apply on balconies as well as on ground floors.

SERVICE, WATER, STEAM, SEWAGE, GAS, ELECTRICITY, COMPRESSED AIR.

Steam, water, and sewage will be carried through the same conduit about at the center of each building. Gas and electricity will be carried along the same lines, but in separate conduits.

Steam.—The normal steam pressure at the mains where service connections will be made will be 10 kilograms per square centimeter (145 pounds per square inch). The main leads will be 250 millimeters in diameter. The maximum diameter of the openings for connection will be 150 millimeters.

Water.—The supply water for condensing purposes will be 6 feet below the main floor and will have sufficient pressure only to rise to the floor level. For use otherwise it will have to be pumped, connection with the main being made in the usual manner. Water for general purposes, such as supplying boilers, drinking, cleaning, etc., will be taken from the main conduit, and the pressure will be equal to one-half an atmosphere.

Gas.—The pressure will be 10 centimeters, water pressure, by night, and 6 centimeters, water pressure, in the daytime.

Devices and appliances for producing heat by use of gas will give in France only about 70 per cent of that obtained in a similar way in the United States.

Electricity.—Continuous current, 125, 250, or 500 volts. Alternating current, 2,200 volts, with a variation of 50. Three-phase current, 2,200 volts, with a variation of 50.

Compressed air.—Service of compressed air will be hereafter determined.

Specific data on these subjects should be asked of the mechanical department, through the Commissioner-General, as the information here given is only approximate.

Sewage and drainage service will have the same dimensions and connections as water supply for condensation purposes.

Water, steam, gas, and motive power will be furnished to exhibitors free of charge, but the necessary connections with distributing mains and shafting must be furnished by exhibitors. See article 47 of General Regulations.

SALE OF EXHIBITS.

Exhibits may be sold to be delivered at the close of the Exposition, provided the duty pertaining to them has by that time been paid. Articles manufactured on the Exposition grounds in the presence of

visitors may be sold and delivered at once; but arrangements must be made, through the Commissioner-General, with the Exposition authorities for the purpose, as duties must be paid upon imported raw material, if any used, and a percentage must be paid to the Exposition for the privilege of selling.

GUARDS AND JANITORS.

The foreign commissioners are required to furnish guards for the spaces under their control, and the guards are required to clean the exhibition spaces.

AWARDS.

No exhibit in the contemporaneous sections may be presented for examination by the jury of awards unless the exhibitor thereof has been duly certified as such to the Commissioner-General of the Exposition by the Commissioner-General of the country in which the exhibit was produced.

IDENTIFICATION CARDS.

Exhibitors are required to place cards of identification upon their exhibits in accordance with forms which will be provided. These cards will be written or printed in the French, English, and German languages.

EXPLANATION OF CUSTOMS REGULATIONS.

“Goods in transit” may be entered through custom-house officers at any of the ports of France.

“Acquit à caution” is a transportation document accompanying any goods shipped in bond. It is signed by the shipper and one or two bondsmen who undertake to fulfill all the provisions of the customs laws and regulations. A noncompliance with the same makes the goods liable to seizure. The document further gives all details required for the identification of the goods, and, as may be necessary, for the proper collection of the duty.

“Ordinary transit” in general means transportation with leaded seals affixed to such goods as are sent to bonded warehouses. Customs officers are authorized by law to require that all packages shall be in good condition. Goods that can not be sealed (such as lumber, etc.) must be declared in the “acquit à caution” according to number, weight, and value. Dimensions of same should also be given when necessary for the identification of the pieces.

“International transit” differs from ordinary transit in so far that goods shipped by this system need not be declared in detail. Instead of the ordinary transit declaration a general enumeration is given of the number of packages. Usually only the vehicle which transports

the goods is sealed. The railroad companies, who alone are authorized to carry goods under this régime, are held responsible for all infringements of the customs laws and regulations.

The railroad companies sign a special register or document, which relieves them of the necessity of subscribing to "acquits à caution" which obtain in the ordinary transit régime. An exception to the above rule is made when the goods are shipped by boat from a foreign country direct to Paris via the river Seine. While these boats have no legal right to engage in this traffic, which is accorded to them as a favor and can at any time be withdrawn or modified, they can obtain the necessary permit if the vessels conform to certain requirements. The hold must be in one compartment and without communication with any other part of the vessel. It must not be accessible to the crew. The hatch must be covered with canvas. The vessel is visited at Rouen, where the navigation dues are payable and where also the manifest and ship's papers are verified. The goods, however, are examined at Paris.

No "acquits à caution," or other guaranty whatever need be given, as all such customary regulations are superseded by the sealing of the hatches, escort by custom officers, and visé of the manifest, "ne varietur." Packages are not allowed to remain on deck, unless authority has been previously obtained from the custom-house authorities at Rouen. Goods are unloaded at Paris under the same regulations as are applicable in seaport towns.

"Regulations affecting goods in bonded warehouses:" goods entered into the Exposition grounds are there examined by the custom-house officers to learn their dutiable values. Unpacking and repacking is at the charge of the owner of the goods. The custom-house officers are the judges as to whether the declaration of the owner shall be taken and whether the goods shall be examined in detail or by sample. Goods may be examined by sample only when they are uniform as to weight, marks, etc.

On merchandise tared above 20 francs per 100 kilograms, one case out of five is weighed; two cases are weighed if the number amounts to 20; and if above 20, one-tenth of the packages must be weighed.

"Most favored nation" clause: this clause provides that all goods sold upon the Exposition grounds shall pay only the lowest tariff collected upon that class of goods without reference to whence they are imported.

CUSTOMS OFFICER.

The Commissioner-General for the United States will designate a member of his staff whose duty shall be to advise exhibitors as to the regulations of the custom-house and to assist them in dealing with the customs officers.

FRENCH PATENTS.

The French Republic is a member of the International Patent Union, and a French patent covers France and all its dependencies. A patent can be obtained by anyone, whether the inventor or not. Patents for invention are issued for five, ten, or fifteen years, at the option of the applicant. Patents designated as "Patents of importation" are granted for a term corresponding with that of the foreign patent and expire with the first equivalent foreign patent. Patents known as "Patents of addition" are granted for a period corresponding with that of the original patent. The law requires the filing of specifications, drawings in duplicate, and power of attorney. The fee is 100 francs (about \$20), payable yearly in advance. The patent must be preserved by "working;" that is, manufacture or production within two years after the date of the issue of the patent, and such "working" must not cease for any two consecutive years thereafter. The fact that a patent equivalent to the one applied for is in existence in a foreign country does not prevent securing a valid French patent; yet in order to secure a valid French patent application must have been made before publication of the invention in any country as well as before the discovery or invention has become sufficiently known to make it possible to manufacture or put it into practice. Medicines are unpatentable in France.

PROPERTY RIGHTS IN DISCOVERIES OR INVENTIONS.

Law relative to the guaranteeing of inventions which may be patented and trade-marks which shall be admitted to public expositions authorized by the administration in all parts of the Empire. May 23, 1868.

ARTICLE 1. Every Frenchman or foreigner, whether author of a discovery or invention which may be patented under the law of July 5, 1844, or of a trade-mark which shall have been entered in conformity with the law of March 18, 1806, or his heirs or assigns, may, if they be admitted to a public exposition authorized by the administration, have delivered to him or to them, by the prefect or subprefect in the department or arrondissement in which the exposition takes place, a certificate descriptive of the object entered.

ART. 2. This certificate assures to the holder the same rights which would be conferred upon him by a patent of invention or a legal declaration of entry of the trade-mark, from the day of admission to the end of the third month following the close of the exposition, without prejudice to the patent which the exhibitor may take or of the legal declarations of entry which he may make before the expiration of that period.

ART. 3. The demand for such certificate must be made within a month, at latest, from the opening of the exposition.

It should be addressed to the prefecture or the subprefecture and accompanied by an exact description of the object to be guaranteed, and, if necessary, of a plan or drawing of the said object.

The demands, as well as decisions, taken by the prefect or the subprefect are inscribed on a special register which is finally sent to the minister of agriculture, commerce, and public works, and copies may be had at any time without charge. Delivery of the certificate is gratuitous.

APPENDIX TO THE REPORT OF THE DIRECTOR IN CHIEF
OF THE EXHIBIT DEPARTMENTS.

CIRCULARS AND BLANKS ISSUED AT VARIOUS TIMES AND FOR
DIFFERENT PURPOSES, AS INDICATED, NOT REFERRED
TO IN REPORTS OF THE HEADS OF DEPARTMENTS.

APPENDIX TO THE REPORT OF THE DIRECTOR IN CHIEF OF THE EXHIBIT DEPARTMENTS.

REGULATIONS FOR EXHIBITORS.

[The International Exposition at Paris in 1900.]

CHICAGO, ILL., U. S. A., *November 25, 1899.*

The regulations herewith presented for the guidance of exhibitors from the United States of America at the Paris Exposition have been compiled from instructions received from the French Exposition authorities in printed matter and by correspondence, and from the advice of those expert in exposition affairs. Business men know that an enterprise so vast in scope and so intricate in detail demands a careful adjustment of all its working parts. If advised explicitly as to what is required they will readily comply with such requirements. It is believed that these instructions, which must be understood to be mandatory, will enable the exhibitor to forward, display, and return his exhibit with the best success and with the least inconvenience both to himself and to the Commission, which desires to aid him in the fullest manner.

Elsewhere will be explained a series of provisions, not mandatory, devised for the purpose of aiding exhibitors who wish to avail themselves of such assistance. These provisions, offered freely, may be accepted or declined, at the option of those interested.

Director in Chief of Exhibit Departments.

Director of Affairs.

Approved:

FERDINAND W. PECK,
Commissioner-General.

Labels and marks.—Each package should bear:

1. Two labels affixed to opposite sides of the case. These labels will be furnished by the Commission as required. The exhibitor should inscribe very plainly his name upon each label. The labels should be affixed securely with varnish or shellac, and to make it impervious to water both the label and the adjacent wood should be thoroughly coated with the adhesive material.

2. The letters "E U" (Exposition Universelle) within a circle. (E U) Any other distinctive shipping mark which the exhibitor may use.

3. Mention of the gross weight in kilograms, derived from the English weight at the rate of 2.2 pounds per kilogram. As both weights will be useful in parts of the transit, it is recommended that both be inscribed thus: Weight, 350 pounds; poids, 160 kilograms.

4. If the shipment requires more than one case, each should bear a serial number as well as the whole number of the series. Thus 5/12 will mean that the case is the fifth in a series of twelve.

5. The contents should be indicated both in English and French, thus: "Books"—"Librairie." The proper French term may be learned from the director of the department in which the articles are to be exhibited.

All the markings described in Nos. 2, 3, 4, and 5 should be made plainly with black paint.

Declaration.—Blank forms of invoice, called by the French "Declaration," are furnished to each exhibitor. This paper, prepared in triplicate, must bear the name of the exhibitor, an itemized statement of the number of packages sent forward in one shipment, and in detail of the contents of each package, with weights in French units. A separate declaration must accompany each distinct shipment of one or more packages. For goods way-billed through to Paris, not to be rebilled at Havre, a separate declaration should be made for goods going to the Champ de Mars or to the Bois de Vincennes. For goods billed only to Havre (for example, valuable packages by the French line of steamships) only one declaration is needed, the consignees at Havre attending to further formalities.

One copy of the declaration will be forwarded with the shipment, through the shipping agent if one is employed; one copy will be sent to the director of the department in which the exhibit belongs; the shipper will retain a copy.

List of contents of cases.—Each case should contain a list of its contents, bearing the name of the exhibitor and the serial number of the case, placed in an envelope to appear on the opening of the case. A copy of this list should also be affixed to the inner surface of the cover of the case. The officer who opens the case will verify its contents by the list. The customs officers will demand an exact agreement between this statement and the contents of the case.

At the close of the Exposition the customs officers will verify the contents of each case, which must be packed under supervision of the officer, in the identical case in which they arrived. Upon any article which does not appear in the final verification and is not satisfactorily accounted for duty will be collected.

This verification will also be the basis of the certification which the railroads will require, showing that the goods have had a place in the Exposition and are entitled to be carried at reduced rates.

Date of shipment.—The Exposition opens April 15, 1900. Shipments should be made from New York on or before February 1, 1900.

Reception of shipments at port of entry.—Goods forwarded by any agency which contracts to deliver at the Exposition grounds in Paris will require no attention from the exhibitor at Havre or other port of entry. Otherwise the goods must be met at the port of entry by the shipper or his accredited agent, who will attend to the unloading from steamship, to customs formalities, to forwarding by rail or boat, etc.

Freights on French railroads.—The discount allowed by all French railways as to freight upon goods going to the Exposition will be 25 per cent of full tariff rates; upon goods returning from the Exposition the discount will be 75 per cent. Valuable objects and objects of art will pay full tariff rates. Shipments pay also a registration fee and a stamp duty.

The railways will require evidence that the goods offered for shipment at reduced rates have been accepted for admission to the Exposition, or that they have been upon exhibition.

Freight rates upon goods going must be prepaid; goods returning will be carried C. O. D. at seaport.

The railroads will not carry exhibits at reduced rates after six months from the close of the Exposition.

The transit secured by payments of the rates named above is only to the usual freight terminals in Paris.

Transfer from railway terminal stations in Paris to the Exposition grounds—Can be effected either by the exhibitors or their agents, or by the railway companies. In the first case, packages must be directed to the terminal stations and the cartage will be provided for by the consignees. In the second case, the transit will be attended to by the companies, using trucks for packages weighing less than 1,200 kilograms (2,640 pounds); or for larger packages the belt railway on the right or left bank of the Seine and special tracks in the interior of the Exposition. Packages sent by trucks will be unloaded on the macadamized roads of the Exposition, as near as possible to the designated exhibit space, and the further delivery will be at the expense of the exhibitor. Packages going by trucks must be accompanied by a customs officer at the cost of the exhibitor.

Foreign goods in carload lots in sealed cars will be delivered upon the Exposition tracks. Four or five tons of ordinary merchandise will make a carload. This method of transit should be adopted wherever practicable, as most direct and economical.

For this delivery, whether by wagon or by rail, the railroads will charge 10 francs per 1,000 kilograms, the charge being added to the railroad freight. Freights will be charged for each 10 kilograms or fraction thereof; thus, 10 kilograms and a fraction will be charged as 20 kilos, etc. The minimum charge will be 1 franc.

Customs regulations.—Duties are collected in France by the nation as customs or internal revenue, or by the city of Paris as octroi. Articles from foreign countries, used solely for exhibition, or for the installation of exhibits, or for examination by the juries of awards, are free from duty. But if the articles are sold during or at the close of the Exposition, or are given away for purposes of advertisement, or even as souvenirs, duties must be paid. Examples: Circulars or handbills for distribution, printed, lithographed, etc., must pay a duty. (The Commission is making a strenuous effort to have this item rescinded.) Fresh meats, sold after exhibition, are liable to both duty and octroi.

Articles manufactured at the Exposition pay duty, but only on foreign materials used. Such articles are also charged with a subsidy for the benefit of the Exposition.

Exhibits may enter France at any port. They will not be examined at the frontier. Seals will be affixed without charge. Goods may be deposited temporarily in a bonded warehouse, either at the port of entry or at Paris, but the cases may not be opened before reaching the Exposition.

They will be forwarded under an "acquit à caution" or bond, made by the shipper, with sureties; but this will be attended to by the shipping agents. The "acquit à caution" must be accompanied by a statement made by the shipper, giving in detail the nature, character, weight, and origin of the goods. This document is based upon the shipper's declaration described above.

The entire space of the Exposition is constituted a customs bonded warehouse. Upon arrival there foreign goods will be receipted for by the exhibitor, who will unpack his cases under the general supervision of an officer of the American Commission, styled the director of customs. When the goods are arranged in the exhibition cases they will be inspected by a French customs officer and verified with the lists which have been furnished as part of the declaration.

At the close of the Exposition the goods will again be verified by a customs officer and repacked in the identical cases in which they arrived. Upon articles which do not appear in this final verification, and are not properly accounted for, duties will be collected. To facilitate this verification of the case and its contents a list of the contents should be affixed to the inside of the cover.

Goods must be promptly receipted for.—When the goods arrive, whether at the railway terminal or on the Exposition grounds, the exhibitor or his accredited agent must be present to receive them, or they will forthwith be warehoused at the railway station, or be sent to a bonded warehouse, as the case may require. In either case expenses will accrue to the shipper.

Power of attorney.—If the exhibitor can not be present in person to receive his goods, etc., he should give a power of attorney to such agent as he may employ. He may issue such a power of attorney to the Commissioner-General of the United States, who will transfer it to one of his staff, or to agents with whom he has contracted for such service. In this connection the exhibitor may choose to avail himself of the option provided for him in the contract with Hernu, Peron & Co., described elsewhere in this circular.

Unpacking empty cases.—Packages must be unpacked under the immediate supervision of the exhibitor or of a director of a department of the commission. Unpacking must be done in the exhibit space; neither full packages nor empty cases may remain in passageways. Exhibitors must provide for the prompt removal and storage of their empty cases, or they will be removed and stored by the administration at the exhibitor's charge.

Return of goods.—Empty cases will be returned to exhibitor's stands, beginning on the morning of November 6, 1900.

Goods must be verified by customs officers and duties paid on such as are not properly accounted for. They must be packed in the identical cases in which they arrive. If the marks described for forwarding remain intact they will be sufficient for the return of the goods, otherwise they must be renewed.

The railroads will require evidence that the goods offered them for transit at reduced rates have figured in the Exposition. The goods may be loaded upon cars within the Exposition grounds, in which case the charge of 10 francs per 1,000 kilograms will be added to the freight charges, as upon arrival, or they may be sent to the railway terminals for loading at shipper's charge for truckage, etc. It is not necessary that the method adopted on arrival be repeated.

The usual forms of way-bills will be used, with such forms of permit for reexportation as the French customs will furnish.

The rates of ocean freight upon goods returned upon the boats of the Compagnie Générale Transatlantique are specified in the paragraph concerning that company, otherwise they will be as shippers may arrange for themselves.

Reentry of Exposition goods on their return to the United States.—Articles, whether of domestic or foreign production, exhibited at Paris from the United States may be returned thereto free of duty, provided that if of foreign production duty has once been paid and no drawback has been allowed, or if of domestic production subject to internal-revenue tax, such tax has been paid and has not been refunded.

To facilitate reentry the following documents are required:

1. A certificate from the customs officers of the port of entry at which the goods were exported, setting forth as follows:

Certificate of exportation of exhibition goods.

DISTRICT OF ———, PORT OF ———,
————, 19—.

This is to certify that there were cleared from this port on the ———, in the ———, whereof ——— was master, for ———, the following articles of merchandise (here enumerate the number of packages, their denomination, marks numbers, and contents), on which no drawback, allowance, or bounty has been paid or admitted.

[SEAL.]

————, Collector.

[SEAL.]

————, Naval Officer.



SECTIONAL VIEW IN UNITED STATES WEARING APPAREL EXHIBIT, TEXTILE DEPARTMENT, GROUP XIII, CHAMP DE MARS.

2. A declaration made before a United States consul upon the reexport of the goods from a French port, setting forth that the goods (stating number of packages, their denomination, marks, numbers, and contents), were imported from the United States and sent to Paris for temporary use at the Exposition entitled "The International Exposition of 1900," held at Paris on the 15th day of April, 1900.

3. The oath of the reimporting exhibitor, sworn to before the collector of the port at which the goods are reentered, as follows:

Oath for return of articles exported for exhibition purposes.

I, ———, do solemnly, sincerely, and truly swear (or affirm) that the several articles of merchandise in the entry hereto annexed are, to the best of my knowledge and belief, truly and bona fide exhibition goods; that they were truly exported and imported as therein expressed; that the articles of foreign production have once paid duty in the United States; that no drawback, bounty, or allowance has been paid or admitted thereon, or on any part thereof; and that the internal-revenue due upon the domestic articles therein mentioned has been paid and no part thereof has been refunded.

Port of ———.

Sworn to this ——— day of ———, 19——.

—————, *Collector.*

These papers properly authenticated will insure the free reentry of exhibits. If, however, it should appear that duty or internal-revenue tax, as the case may be, has not been paid, or has, in whole or in part, been refunded, then the goods will be liable for the payment of such sums as the conditions may require.

The Commissioner-General has made special arrangements, both in the United States and in France, for various services, which exhibitors may avail themselves of if they so desire. It should be understood, however, that exhibitors are not required to accept any such arrangements, but retain the widest liberty to use instead facilities of their own preparation or selection. The purpose is to give reliable information to those who deem information acceptable.

Shipping or forwarding agents.—Those who desire such assistance may confer with George W. Sheldon & Co., 303-305 Dearborn street, Chicago, and 12 Broadway, New York. They will receive from shippers the papers covering shipments, advise as to routes and rates of transit, provide for insurance, and will look carefully after the goods until they reach a French port or their destination at the Exposition grounds. Arrangements are made with them to charge a very moderate compensation for this service. The details of service and charges may be learned by corresponding with them.

The International Freight and Transportation Bureau of the National Association of Manufacturers of the United States of America, 13-14 Produce Exchange, New York, William C. Barker, director, will also act as forwarding agents for any who may desire their services.

Domestic transit.—No attempt has been made to negotiate for rates or transportation to the seaboard.

Insurance.—Exhibitors will provide for such insurance as they desire, which they can readily arrange through their shipping agents. The Commission has made no provision for insurance except for loan exhibits, works of art, etc.

Ocean transportation rates.—The Compagnie Générale Transatlantique, Eugene de Bocande, agent, 3 Bowling Green, New York, offers, and the offer has been accepted by the Commissioner-General on behalf of the Commission and of such

exhibitors as may wish to avail themselves thereof, the following rates for transportation to and from the Paris Exposition of 1900:

These rates do not include insurance.

From New York to the Exposition grounds via Havre, \$10, and 5 per cent thereof, for 40 cubic feet or 2,240 pounds, at steamer's option, upon packages of ordinary value not exceeding 3,000 pounds and of a size that will pass through the hatches of vessels.

From the Exposition grounds to New York, to wharf or lighter, \$8, and 5 per cent thereof per 40 cubic feet or 2,240 pounds, at steamer's option.

On valuable packages (packages comprising pearls, diamonds, silverware, pictures, bronzes, ostrich feathers, jewelry, platina, tapestries, rare books, and other articles where the value is largely in excess to the weight or measurement of the packages in question), the rate is, New York to Havre or Havre to New York only, upon the declared value of the consignment, one-half of 1 per cent, plus 5 per cent thereof, less 30 per cent, being net 3.⁶⁷⁵ tenths of 1 per cent of the declared value. For example: Let the declared value be \$1,000; one-half of 1 per cent is \$5; increased by 5 per cent thereof becomes \$5.25; 70 per cent of that is \$3.675, the rate on \$1,000.

For indivisible bulks exceeding 3,000 pounds, or of extra large dimensions, the conditions of carriage are not determined.

Barber & Co., steamship company, Produce Exchange, New York, have made propositions as to freights from New York to the Exposition and return, via Havre or Dunkirk, which have not been formally accepted, but exhibitors may find it in their interest to correspond with that firm.

Additional information as to ocean transportation rates.—The Compagnie Générale Transatlantique quotes the following rates, which supersede those given in the accompanying circular as to the articles named:

On bronzes, clocks, silverware, vases, and objects of art, \$16 and 5 per cent thereof per 40 cubic feet, or 1 per cent and 5 per cent thereof, less 30 per cent, on declared value, at steamer's option, from steamer's wharf in New York to Paris Exposition grounds.

On heavy packages, from steamer's wharf to Exposition grounds:

Freight rates from New York, steamer's wharf, to Paris Exposition grounds (weight or measure, steamer's option), and cost of handling at New York and Havre.

	Freight rate.	Cost of handling.
		<i>Per 2,000 lbs.</i>
3,001 to 4,000 pounds	\$11.00 and 5 per cent.....	\$3.00
4,001 to 5,000 pounds	12.00 and 5 per cent.....	6.40
5,001 to 7,000 pounds	13.00 and 5 per cent.....	6.00
7,001 to 10,000 pounds	14.00 and 5 per cent.....	5.00
10,001 to 20,000 pounds	16.00 and 5 per cent.....	4.50
20,001 to 30,000 pounds	18.00 and 5 per cent.....	4.40
30,001 to 40,000 pounds	20.00 and 5 per cent.....	5.40

Packages of larger weight subject to special contract.

Valuable packages and exhibits will be carried on postal steamers sailing every week. Other exhibits will be carried on cargo vessels sailing every three weeks for Havre, and occupying about fourteen days for the voyage. This information is important.

Handling of exhibits on arrival at Paris.—The Commissioner-General has contracted with Hernu, Peron & Co., 95 Rue des Marais, Paris, for the handling at Paris of exhibits from the United States, including all material for use in connection therewith for buildings, façades, etc., and for the handling and storage of empty cases.

Exhibitors from the United States may, at their option, avail themselves of the terms of these contracts.

Hernu, Peron & Co. will receive exhibit consignments at the Exposition terminals in Paris of the railways of the west or north or on tracks in the Exposition grounds, and will deliver them upon specified exhibitor's space upon the terms following:

The aggregate to a single stand of packages weighing up to 1,000 kilos each, 20 francs per 1,000 kilos.

Packages weighing over 1,000 kilos up to 2,000 kilos each, 25 francs per 1,000 kilos.

Packages weighing over 2,000 kilos up to 5,000 kilos each, 30 francs per 1,000 kilos.

If necessary to move packages first to a bonded warehouse and thence to exhibit spaces, the charges will be increased 50 per cent.

The weights are reckoned upon fractions of 10 kilos. A package of 1,005 kilos pays as 1,010 kilos, 833 kilos as 840 kilos, etc. If the aggregate delivery to one stand is less than 1,000 kilos an added charge of 2 francs will be made—for example, 650 kilos to one stand will pay 13 plus 2 equal 15 francs.

Delivery to Vincennes.—If the Exposition authorities arrange for the conveyance of railway trucks to the vicinity of the Exposition buildings at Vincennes the rates of delivery will be as above; if such arrangements be not made, so that the haul from railway stations to Vincennes is greater than to the Champ de Mars, the rates are to be increased 50 per cent.

The above rates include custom-house formalities but not duties.

Handling of empty cases.—Hernu, Peron & Co. have also contracted to collect empty cases from exhibitor's stands in the main Exposition grounds in Paris, store them in a covered warehouse, insure them at a valuation of 22 francs per cubic meter, and return them to the exhibit stand at the rate of 2.75 francs per cubic meter. If any of the cases are destroyed by fire, the owner thereof may claim payment at the rate of 22 francs per cubic meter or new cases to replace those destroyed. Cases may be placed one within another, and the measurement will be reckoned for the outer case only.

For similar stipulations as to empty cases for exhibits at Vincennes the rate will be 5 francs per cubic meter.

The charges agreed upon with Hernu, Peron & Co. range from 50 to 75 per cent of those authorized by the Exposition for similar services.

Puthet & Claret, 22 Rue Albany, Paris, are recognized by the Exposition authorities as concessionaries for the handling of exhibit material and of empty cases at rates fixed by the authorities. Exhibitors may engage the services of either of the firms named, or of others, or may handle their own exhibits, at their option.

Attendants.—Exhibitors who, on arriving at Paris, desire the service at their stands of French attendants, cleaners, etc., will be referred by the Commission to persons who desire such occupation.

Duties on personal effects of exhibitors.—In France: The personal effects of travelers, or those who come to dwell in France, including furniture, clothing, musical instruments, if in actual use, and in quantities suited to the social position of the person making the importation, are free from duty. New clothing, table linen, tobacco, and cigars are dutiable.

On return to the United States the following are free of duty: Professional books or instruments, tools of trade; books, furniture, and household effects in use abroad not less than one year; wearing apparel, toilet articles, and articles of personal adornment actually in use; all wearing apparel and personal effects taken out of the United States, without reference to value, and no more than \$100 in value of articles purchased abroad.

Application for space in the Paris Exposition of 1900.

Name, ————.

Residence, ————.

Business, ————.

Proposed exhibit, ————.

Group, ————. Class, ———— (see classification).

Floor space: Length (in feet), ———; breadth (in feet), ———; height (in feet), ———.

Wall space: Width (in feet), ———; height (in feet) ———.

Is water, gas, steam, or motive power necessary, and how much? Water, ———; gas, ———; steam, ———.

What is the proper speed and need of motive power for each machine to be shown in motion? ————.

Value of the exhibit, ————.

Special comment and wishes of the exhibitor, ————.

Detailed description of the proposed exhibit, ————.

Date, ————, 189—.

GENTLEMEN: This department is now engaged in a definite allotment of space, and your application, among others, is under consideration. If you have any further details or information concerning your exhibit that will aid me in this work so far as it appertains to your application, I should be glad to be so advised.

In this connection I beg to state that the French authorities will lay all floors and have indicated that such flooring will cost approximately 40 cents per square foot. Each exhibitor must pay all expense of constructing the floor occupied by his exhibit and one-half the cost of flooring the aisle in front or surrounding any part of his space.

Circulating aisles in the department of liberal arts and chemical industries will average from 6 to 10 feet in width.

Of course you understand that exhibitors pay all expense of packing, shipping, insuring, and caring for exhibits from place of origin until return thereto, as well as all cost of installation.

Respectfully yours,

_____,
Director Liberal Arts and Chemical Industries.

GENERAL FORM OF APPLICATION FOR SPACE.**ACCEPTANCE OF SPACE.**

(Sent for signature after application had been favorably considered.)

In consideration of space allotted to the undersigned, No. ———, accompanying diagram, department of ———, United States section, Paris Exposition of 1900, ——— agree to occupy such space during said Exposition with an exhibit as described in ——— original application

now on file with the Commissioner-General for the United States and to conform to all rules and regulations of the French Exposition authorities and said Commissioner-General.

Dated _____, 1899.

I am directed by the Commissioner-General to transmit herewith a plan drawn to scale showing the location and dimensions of space which has been allotted to you in the department of _____, Paris Exposition of 1900.

The allotment and plans have been made from drawings furnished the Commissioner-General by the French Exposition authorities.

You are requested to sign and return to this department at once the accompanying blank, which signifies your acceptance of the space assigned you and assures the Commissioner-General that you will occupy same during said Exposition.

For purposes of cataloguing, the following is your record in this department: _____.

Should this information be incorrect, please supply corrections with return of your acceptance.

Respectfully,

_____,
Director of Liberal Arts and Chemical Industries.

Following circular letter was mailed to all proposing exhibitors in Groups III and XIV:

Permit me to respectfully call your attention to previous letters sent you from this department, to which an early reply is desired.

These letters stated that this department was engaged in a definite allotment of space, and that if you had any further details or information concerning your exhibit, I would be pleased to be so advised.

It is also highly important that you notify this department at the earliest possible moment if you will reimburse Commissioner-General Peck for any expense he may be compelled to bear under the ruling of the French authorities, who claim the privilege of constructing all floors, partitions, and walls, the charge for same not to exceed 40 cents per square foot. Each exhibitor must pay all expense for such constructions and for one-half of the floors on the aisles in front of space. The circulating aisles in this department average from 5 to 10 feet in width.

Kindly give this matter prompt attention and an early reply, and oblige.

Respectfully, yours,

_____,
Director of Liberal Arts and Chemical Industries.

DEAR SIR: The policy of insurance obtained by the Commissioner-General and referred to in my letter of the 27th ultimo is exceptionally advantageous from the marine risk point of view, and also covers loss

by fire from the time the goods leave point of origin until return; further, it has a very unusual clause covering loss by theft.

The rate is 3 per cent. Please inform this department at once what amount of insurance you desire to have provided for you.

Respectfully, yours,

_____,
Director of Liberal Arts and Chemical Industries.

DEAR SIR: The following information as to French patents and trade-marks may be of interest to you:

Commissioner-General Peck has just received copies of the new French law for the protection of inventions and trade-marks and registered trade-mark articles exhibited at the coming Exposition. This law remedies many of the difficulties which at first presented themselves to proposing exhibitors. The regular French law governing patents is peculiar in that it allows no exhibition of an invention on French territory prior to the application for a patent. The new law allows exhibition at the Exposition and gives the inventor until three months after the close of the Exposition to apply for his French patent. Under the old law the importation into France of a patented article without permission of the French Government would vitiate the patent. By the new law all exhibits at the Exposition are allowed to come in without danger to existing patents. The regular French patent law also requires that patented articles must be made in France within a certain time after the patent has been granted. The new law provides that all holders of French patents who may exhibit such articles as are covered by their patents will be entitled to count the period of the Exposition and three months' additional time as equivalent to manufacture in France. This will in many cases effect a saving equal to the cost of exhibition, especially in cases of complicated construction or large articles of manufacture. The Exposition opens Saturday, April 14, and closes Monday, November 5.

Trade-marks are also provided in the new law. The laws of France against counterfeiting trade-marks are very severe, having a penal clause accompanied by seizure of goods bearing the infringing trade-mark. The new law outlines the method of procedure against counterfeits, and United States exhibitors will in all probability incur less danger of having their trade-marks infringed in France than in this country because of the severity of the French law. The official list of trade-marks and copies of the French patent and trade-mark laws and treatises thereon are placed at the disposal of exhibitors without charge by the United States Trade-Mark Association, Mutual Life Building, New York, in order that exhibitors or their representatives may know in advance what trade-marks are officially registered by the French Government.

Respectfully, yours,

_____.
 _____.

GENTLEMEN: I take pleasure in informing you that the Commissioner-General has secured from the French authorities of state the very important ruling that advertising matter, catalogues, price lists, etc., descriptive of or referring to the exhibits from the United States and intended for free distribution, may be admitted without the heretofore prevailing customs duty.

Yours, respectfully,

_____,
Director of Liberal Arts and Chemical Industries.

**COPY OF CORRESPONDENCE AND GENERAL CIRCULAR SENT TO
 ALL INTENDING EXHIBITORS IN REGARD TO A PROPOSED
 EXHIBITION IN RUSSIA.**

The following correspondence explains a project originated by Hon. E. A. Hitchcock, Secretary of the Interior, while ambassador to Russia, to hold an exposition of American products in the Russian Empire during the year 1901.

Diplomatic correspondence developed that the Russian Government would welcome an exhibit of American industrial methods and products and provide every possible assistance to such an undertaking. It now becomes necessary to learn as far as possible the sentiments of American manufacturers in the matter.

Commissioner-General Peck has been requested by Secretary Hitchcock to lay before the American exhibitors at Paris the fact that should the interest in the proposed Russian exhibit be sufficient it will undoubtedly be possible to transfer the Paris exhibits to either St. Petersburg or Moscow at the close of 1900 and there participate in an exhibition of their goods in a field which is one of the most promising in the civilized world.

WASHINGTON, September 25, 1899.

HON. FERDINAND W. PECK,

Commissioner-General, etc., Auditorium Building, Chicago, Ill.

DEAR SIR: Absence from the city has prevented an earlier reply to your favor of the 7th instant inclosing copy of a letter addressed to you by Mr. A. S. Capehart, director of liberal arts, etc., with reference to the proposed American exhibit in Russia.

With reference to your suggestion that it will not be possible to get any expression from the exhibitors unless a definite plan were presented for their consideration I can only repeat, as expressed to you and your directors at the dinner in New York at which I had the pleasure of being present, that the plan is simply to avail of the cordial willingness of the Russian authorities and the active interest of our ambassador at St. Petersburg by transferring such of the exhibits at Paris to either St. Petersburg or Moscow, in the spring of 1901, for an exhibit of from four to six months, as will enable the intending exhibitors to take advantage of the magnificent opportunity thus offered to secure an extended market for such products of our home manufactures as are now unquestionably in increasing demand in Russia and which market can not be secured by the usual commercial correspondence.

What is wanted is a practical object lesson of the exhibits supervised by representatives prepared to explain the merits of the articles exhibited, while at the same time they are familiarizing themselves with the Russian methods of doing business, my conviction being that such exhibit under such circumstances would be worth tons of advertising or volumes of correspondence.

As further explained to you, the Russian Government will admit such articles as are exhibited in bond, subject to a refund of duty if not sold while on exhibition, and it is further understood that actual cost rates of transportation will be accorded over the Russian railway lines to destination. It is further proposed to ask our Government to make the necessary appropriation for a substantial fireproof building in which to make the exhibition, the cost of which otherwise—that is to say, transportation from Paris to St. Petersburg or Moscow and the expenses for caring for same at destination—to be borne by each exhibitor, as is customary in all exhibitions of this nature.

Our Government can take no further step in the matter until it is known to what extent the intending exhibitors will respond, as the Department of State can not take further official action until it has definite information as to what the exhibitors at the Paris Exposition are willing to do.

I know of no better field, or greater opportunity, for a marvelous increase in marketing our manufactured goods than is now offered by the proposed exhibit in Russia, and of which manufacturers of Europe would only too easily avail were the same friendly opportunity offered to them.

I sincerely hope this great opportunity may not be allowed to go by default.

Yours, very truly,

_____,
Secretary of the Interior.

CHICAGO, ILL., September 27, 1899.

Hon. E. A. HITCHCOCK,

Secretary of the Interior, Washington, D. C.

DEAR SIR: I have yours of the 25th instant regarding proposed exhibit in Russia. I understand the subject exactly as you present it and shall take pains to have all my directors of departments give the matter every consideration in connection with their relations with exhibitors. I have little doubt but that the situation can be presented in more definite form before we are obliged to leave for Paris. As I have stated to you, I think highly of the plan and think it would prove of great value to our American manufacturers. I shall be pleased to aid you in every way in my power in Washington, before Congressional committees or otherwise, in furthering the idea which you have conceived.

With regards, I am, very truly, yours,

_____,
Commissioner-General.

CHICAGO OFFICES, October 18, 1899.

DEAR SIR: Your attention is respectfully directed to the inclosed, and you are kindly asked for an expression of opinion upon the subject-matter thereof.

Such an opinion will constitute no obligation on your part, but will enable this department to arrive at a conclusion, in order that an intelligent report may be made to the Commissioner-General.

An early reply will be greatly appreciated.

Respectfully, yours,

_____,
Director of Liberal Arts and Chemical Industries.

DEAR SIR: Inclosed please find samples of exhibit labels that will be used on exhibits in the United States sections at the Paris Exposition. Please observe that you must confine yourself to the quality and color of cardboard, color of ink, style of type, and general arrangement of the label, as illustrated by these samples.

You know the number of articles in your exhibit upon which you desire to place exhibit labels, and it is suggested that at least five copies of each label be prepared by you and sent to Paris with your exhibit.

Respectfully, yours,

_____,
Director of Liberal Arts and Chemical Industries.

UNITED STATES OF AMERICA.

Name of exhibitor: John Quincy Adams.

Address of exhibitor: Boston, Mass., U. S. A.

Description of exhibit: Miscellaneous collection specimens art of printing.

The above style of labels was printed in four different colors—light green, maroon, gray, and cream—for the Department of Agriculture, and as many different colors or shades for other Departments, and in 24 different sizes, ranging from 1 by 2 inches to one-half sheet:

GENERAL CIRCULARS ISSUED TO ALL EXHIBITORS.

DEAR SIR: Inclosed please find shipping labels which it will be necessary to attach to the packages containing your exhibit in order that the same may be delivered without delay or confusion on the proper exhibit space at the Paris Exposition.

You are specially requested to plainly inscribe your name upon each label, paste it securely to the package, and, when dry, cover with a coating of sizing or varnish, in order that the label may be preserved from point of origin to destination.

Respectfully, yours,

_____,
Director of Liberal Arts and Chemical Industries.

EXPOSITION UNIVERSELLE.

1900—Paris.

ETATS-UNIS.

U. S.

TRIANGLE.

GROUP XI.

Certificate of admission No. —.

Mr. —, Exhibitor.

The above style of shipping label was supplied in different sizes. The paper was white or buff in color, the printed matter in black. The labels had a top and bottom border and a line running diagonally across their face, printed in green. The diagonal line had the name of the section of the grounds printed on its face, and the top border the name of the Paris street which ran nearest the section.

FORMS USED FOR COLLECTIVE EXHIBITS.

This form was used for exhibitors in United States machinery building and palace of machinery and electricity:

DEAR SIR: The Commissioner-General having decided that the funds contributed by exhibitors for the purpose of constructing the model machine shop at Vincennes Park should be handled in a similar manner and by the same person as those of collective exhibits, I submit the following for your approval:

The estimated cost to you is \$1.25 per square foot for the space you will occupy, being your pro rata of the entire estimated cost of erecting the building.

Mr. C. I. Drake has been agreed upon by many of the exhibitors as trustee for the funds to be contributed and expended in their interest, and the American Trust and Savings Bank, of Chicago, has also been agreed upon as a proper and safe depository in which the trustee shall deposit the funds to be checked against as required. A bond has been issued by the United States Fidelity and Guarantee Company, of Baltimore, in the sum of \$50,000 (which bond is in the possession of the Commissioner-General), guaranteeing all exhibitors whose funds may be intrusted to the trustee against loss or misappropriation of funds on his part.

The above trustee will be compensated from the machinery annex maintenance fund and those of the numerous collective exhibits in the various departments intrusted to his care, each paying its share pro rata, the charge to individual exhibitors being a very small sum.

All expenditures for the benefit of machinery annex exhibitors will first be authorized by the superintending architect within the lines of the original estimate, and vouchers for the same will be approved by him, will then be examined by me, and will be finally approved by the trustee, who will draw his check for the amount.

For the better protection of the exhibitors it has been arranged that each check must be countersigned by some trusted representative of the Commissioner-General.

All vouchers will be carefully filed; complete and accurate sets of books will be kept, which vouchers and books will, at all reasonable times, be open to the inspection of any exhibitor interested.

Should any surplus remain in the hands of the trustee after paying all expenses in connection with the construction of the machinery annex building and removal of same after the close of the Exposition, the same will be returned pro rata to the exhibitors who have contributed thereto.

Please make all checks in payment of assessments to the order of the American Trust and Savings Bank, Chicago, Ill., addressed to the undersigned, and also sign and return the approval and acceptance on the bottom of this document, retaining the attached duplicate for your own information.

Very truly, yours,

_____,
Director of Machinery and Electricity.

I approve and accept the above.

This form was used for all collective exhibits in departments of varied industries and agriculture:

No. —.

DEPARTMENT of _____, COLLECTIVE EXHIBIT _____,
Chicago, _____, 189—.

_____,
_____.
DEAR SIR: In accordance with your application for representation in the department of agriculture, horticulture, and food products, your proposed exhibit has been given _____ in the section devoted to _____, and is accepted as a part of this collective exhibit, subject to your acceptance and approval of the terms of this communication.

Said collective exhibit will be under the charge of _____, superintendent, who has been agreed upon by many of the exhibitors in the said collective exhibit to take care of, manage, and handle the same as their representative and at their expense, which expense is included in the estimate below.

The superintendent and myself have made a careful estimate of the amount of money necessary to conduct said exhibit, which estimate was then carefully revised by the trustee, the said superintendent, trustee, and myself agreeing upon the total estimate as it now stands.

The estimated cost to you is \$_____, being your pro rata of the entire estimated cost of the said collective exhibit. This estimate does not include insurance or salesmen, and you are at liberty to make arrangements for these if they are necessary.

C. I. Drake has been agreed upon by many of the exhibitors as trustee for the funds to be contributed and expended in their interest, and the American Trust and Savings Bank of Chicago has also been

agreed upon by many of the exhibitors as a proper and safe depository in which the trustee shall deposit the funds, to be checked against as required. A bond has been issued by the United States Fidelity and Guaranty Company of Baltimore, Md., in the sum of \$50,000 (which bond is in the possession of the Commissioner-General) guaranteeing all exhibitors whose funds may be intrusted to the trustee against loss or misappropriation of funds on his part.

The above trustee will be compensated from the collective exhibit funds of all the collective exhibits in the various departments of the Exposition under his care, pro rata, the charge to each exhibitor being a very small sum, which is covered in the amount of above estimate.

All expenditures for the benefit of the above collective exhibit will first be authorized by the superintendent within the lines of the original estimate, and vouchers for the same will be approved by him, will then be examined and approved by me, and will be finally approved by the trustee, who will draw his check for the amount.

For the better protection of the exhibitors and this Commission, it has been arranged that each check must be countersigned by some trusted representative of the Commissioner-General.

All vouchers will be carefully filed; complete and accurate sets of books will be kept of all contributions, expenditures, and payments of every nature and description; which vouchers and books will at all reasonable times be open to the inspection of any exhibitors interested.

Should any surplus remain in the hands of the trustee after paying all expenses in connection with the above collective exhibit, such surplus will be returned, pro rata, to the exhibitors who have contributed thereto.

Please send check to the order of American Trust and Savings Bank, the depository above mentioned, addressed to the undersigned, and also sign and return the approval and acceptance on the bottom of this document, retaining the attached duplicate for your own information.

Very truly, yours,

_____,
Director of _____.

I approve and accept the above.

_____,
Department of Varied Industries and Department of Agriculture.

This form used for collective exhibit department of department of machinery and electricity only:

No. ____.

[United States Commission to the Paris Exposition of 1900, Chicago.—Department of machinery and electricity, collective electrical exhibit.]

Group _____. Class ____.

EXHIBITOR'S CONTRACT.

_____, _____,
 _____.

This collective exhibit, of which your installation will form a part, will be in charge of _____, superintendent, who is to care for and manage the same as the representative and at the expense of those interested.

It is agreed that your exhibit will be received at New York (all carriage charges to that port being prepaid), transported to Paris, installed carefully in the proper section within the Exposition grounds, cared for during the Exposition, repacked and returned to New York at the close of said Exposition.

The estimated cost to you for the service above named will be \$_____, which amount does not include insurance, but you are at liberty to arrange for same if desired.

All funds received and which are to be expended in the interests of exhibitors will be in charge of C. I. Drake, trustee, and the American Trust and Savings Bank will be the depository for all such moneys which will be checked against by the trustee as required.

For the protection of exhibitors it has been arranged that all checks must be countersigned by a trusted representative of the Commissioner-General, and a bond for the sum of \$50,000 has been filed by the trustee guaranteeing exhibitors against loss or misappropriation of funds on his part.

All expenditures must be within lines of the original estimate and must be authorized by the superintendent and myself, then finally approved by the trustee, who will draw his check for the amount.

It is further agreed that the trustee is to be compensated from the funds of all the collective exhibits in the various departments of the Exposition under his care, pro rata, the charge to each exhibitor being a very small sum.

All vouchers will be carefully filed; complete and accurate sets of books will be kept which will be at all reasonable times open to the inspection of any exhibitors interested.

Any surplus remaining after paying all the expenses in connection with the above collective exhibit, such surplus will be returned pro rata to the exhibitors who have contributed thereto.

_____,
Director of Machinery and Electricity.

Approved and accepted by _____.

NOTE.—For detailed description of exhibit see reverse side.

[Reverse side.]

Value of exhibit \$_____.

Floor space: Length, _____ feet; depth, _____ feet; circulation, _____ feet; total, _____ square feet.

Uniform cases: Free standing—Height, ——— feet; width, ——— feet; total, ——— square feet. Wall—Height, ——— feet; width, ——— feet; total, ——— square feet.

Character of exhibit, ———— ————.

Detailed description, ———— ————.

—————

COLLECTIVE ENGINEERING EXHIBIT.

GENTLEMEN: The collective engineering exhibit, to which you are a contributor, will be in charge of Mr. George S. Willkins, C. E., who has been selected by those uniting in the plan to care for and manage the same as their representative.

As already agreed, your exhibit will be received at New York, transported to Paris, installed carefully in the proper section of the Exposition grounds, fully insured, cared for during the Exposition, entered for award, and returned to New York. The estimated cost for this service is \$——.

All funds received are to be expended in the interests of exhibitors, and will be in charge of C. I. Drake, trustee. The American Trust and Savings Bank will be the depository for such funds, the account to be checked against, as required, by countersigned checks.

For the protection of exhibitors, the trustee has filed a bond with the Commissioner-General for the amount of \$50,000, guaranteeing those interested against loss.

Any surplus remaining in the hands of the trustee after paying all the necessary expenses in connection with this collective exhibit will be returned pro rata to exhibitors who have contributed thereto.

Please sign one copy of this letter and return to me, together with your check for the above amount, payable to the order of the American Trust and Savings Bank.

Very truly, yours,

—————,
Director Department Civil Engineering and Transportation.

Approved and accepted by—

—————.

INSURANCE ON LOAN EXHIBITS—FORM OF RECEIPTS SENT TO ALL LOAN EXHIBITORS.

CHICAGO OFFICES, *December 30, 1899.*

DEAR SIR: In relation to the placing of insurance on loan exhibits for which the Commissioner-General is responsible, I desire to inform you that the following details must be complied with:

1. There must be an agreement on the part of the Commissioner-General to insure the property and amount stated, as per inclosed form of receipt.

2. You should make application to the Commissioner-General for authority to insure exhibits or construction material and for insurance on each specific lot, stating the owner of the property in the United States, the place from which it will be shipped, the description of the property, its value, and the amount for which the Commissioner-General has agreed to insure it, according to accompanying application for insurance blank.

3. A policy in duplicate covering the property will be procured by the insurance agents and sent by them direct to you, together with a bill in duplicate for the amount of the premium. You will be notified if the premium is paid, after which notification you will furnish to the owner of the exhibit a copy of the application for insurance properly indorsed, showing that the insurance has been procured.

4. The policy itself and bill for the premium will be carefully checked by you and both approved on their face, with your name and title.

5. The original receipt under which the Commissioner-General agrees to insure, the policy, and the bill, with your approval on them, accompanied by a general expense voucher in the usual form, together with policy, will be forwarded to the director of affairs at the Chicago office.

6. You will make a careful record of policy for your own files, including number, date, amount, and other important features, and record of the same will also be made by the director of affairs, and he will forward Secretary Brackett the voucher for payment. The original policy and the original approved application and receipt of these papers will be filed with the secretary for safe-keeping.

7. It will be necessary to prepare four of each of the inclosed blanks, "receipts," and "application" to subserve the following purposes: One copy for your files, one copy for the Library files, one copy to the exhibitor, and the original to the Commissioner-General for action and to be forwarded to the secretary with other documents.

I send you under separate cover 100 each of the inclosed blanks, and more, if necessary, will be forwarded to you upon request.

You will please fill out the necessary blanks for the applications which have heretofore been made and forward to this office.

Yours, truly,

Director of Affairs.

Copies of above, with 100 blanks each, sent to Drake, Dodge, Skiff, Hulbert, McGibbons, Smith, Capehart, Rogers, Bean, Brackett.

APPLICATION FOR INSURANCE.

Hon. FERDINAND W. PECK,

Commissioner-General, Chicago Offices.

DEAR SIR: I have the honor to request that a certificate of insurance under United States Lloyd's policy No. 111281, made for Ferdinand

W. Peck, as Commissioner-General for the United States to the Paris Exposition of 1900, for account of whom it may concern, be procured for the following-described exhibits:

Owner of exhibits, ————.
 Residence, ————.
 Exhibitor, ————.
 Place of original shipment, ————.
 Intended date of shipment, ————.
 Port from which to be exported, ————.
 Route of transportation to export port, ————.
 Foreign port of destination, ————.
 Carrier to foreign port, ————.
 Carrier from foreign port to Exposition grounds, ————.
 Proposed location on Exposition grounds, ————.
 Carrier from Exposition grounds to foreign export port, ————.
 Carrier from foreign export port to United States port, ————.
 Carrier from United States port to point of origin, ————.
 Amount of insurance recommended, \$ ————.
 Premium on which, at 3 per cent, equals ————.
 Loss, if any, payable to ————.

Approved:

—————,

Commissioner-General.

—————,
Director of ———.

Received of ————, of ————, by the undersigned, as Commissioner-General to represent the United States, under the act of Congress providing for "the participation of the United States in the Paris Exposition of 1900," to be installed in the department of ————, the following-described articles, to wit:

—————.
 ————.

In consideration thereof the undersigned hereby agrees that insurance upon the above-described articles will be effected under general policies. The conditions are: Loss, if any, payable to the order of the assured as their interests may appear, and each owner will receive a certificate predicated upon such policies. The contingencies and conditions against which the assured will be protected are covered by the following clause, which is incorporated in the general policies, to wit:

To cover any kind of goods and / or merchandise intended for exhibit at an / or for use in connection with the Paris Exposition of 1900, and / or the United States department thereof, including the risk of theft.

Green fruits, vegetables, and other articles perishable in their own nature are free of particular average unless caused by stranding, sinking, burning, or collision of the vessel or conveyance, and all other articles insured hereunder, whether mentioned in

the memorandum clause or not, are insured free of particular average under 3 per cent unless caused by stranding, sinking, burning, or collision of the vessel or conveyance, each shipment and / or each interest and / or each package thereof subject to separate particular average as if separately insured. China, glassware, statuary, and packing cases are warranted free from claim from breakage.

At and from the time of leaving warehouse or other point or points of shipment at ports and / or places in the United States to Paris, while there, and thence to point or points of final destination in the United States, on return, direct or otherwise, and with privilege to transship one or more times, per railroads, steamships, and / or other conveyances.

Valuation: Each article and / or exhibit to be valued for purposes of this insurance at the amount insured thereon.

In the event of the sale of any of the property insured by this policy on terms, including delivery in Europe and / or elsewhere, it is agreed to hold such goods covered under this policy until delivered at the port or places agreed upon, provided the underwriters be notified by the assured as soon as known and practicable, and an additional premium be paid if required.

It is specially understood and agreed that this policy also covers furniture, goods, etc., in the Commissioner's headquarters, No. 20 Avenue Rapp, Paris.

This insurance to attach on all shipments made in accordance with the above-named conditions on and after ———.

It is agreed that the amount of insurance under said policy applicable to and covering the value of the above-described articles is and shall be ——— dollars.

And in consideration of the premises the undersigned, as Commissioner-General, etc., undertakes, promises, and agrees to exercise reasonable and proper care in the packing, repacking, and handling of said articles, and to reship the same from Paris for their return to the United States as soon after the close of the Exposition as practicable, and to return the same to the owners thereof with all reasonable dispatch and diligence.

In witness whereof the undersigned, as Commissioner-General, executes and delivers the foregoing receipt and agreement this ——— day of ———, A. D. 1900.

_____,
Commissioner-General.

CIRCULAR OF INSTRUCTION IN RELATION TO DISMANTLING, REPACKING, AND RESHIPPING EXHIBITS.

PARIS OFFICES, *November 10, 1900.*

MR. PAUL BLACKMAR,
Director of Affairs.

DEAR SIR: After consultation with Mr. Ringuier, chief engineer of manutention at French headquarters, 97 Quai d'Orsay, I beg to report that the following rules will have to be observed in getting material out of the Exposition grounds after Monday, November 12. These rules apply equally to parcels or carloads

Bulletins de sortie.—Blanks (bulletins de sortie) will be furnished this Commission by the French authorities, and will be distributed by the department of affairs to the different directors, and by them in turn to the various exhibitors.

These blanks are to be filled out by exhibitors desiring to take exhibits from the grounds. On these forms (bulletins de sortie) exhibitors will have to state the number of packages, their weight, and their exact contents, and present them, properly filled out, to the director in charge of their group for his signature and certification.

These blanks, when certified by the director, will be returned to the exhibitor, whose duty it shall be to secure the customs and octroi inspector's stamp. Three of these latter offices are established within the Exposition grounds: (1) Invalides, (2) Trocadero, (3) Champ de Mars, and the exhibitors will use the office nearest to their exhibit space.

These blanks, properly filled out, approved by the director, stamped by the customs and octroi authorities, shall be given up at the gates at the time of exit of the merchandise.

A list of the names of the different individuals authorized to sign for the United States by the Commissioner-General must be furnished Mr. Ringuier, together with their autographs.

Respectfully submitted.

BULLETIN DE SORTIE.

[Ministère du commerce, de l'industrie, des postes et des télégraphes—Exposition universelle internationale de 1900—Direction générale de l'exploitation—Sections étrangères.]

Je soussigné _____ demeurant à _____ exposant de la classe _____ déclare sortir les objets suivants à destination de _____.

Paris, le _____ 1900.

Visa du délégué: du commissaire général de Etats-Unis.

Visa de la douane: _____.

Visa de l'octroi: _____.

EXTRAIT DU RÈGLEMENT POUR L'EXPÉDITION ET LA RÉEXPÉDITION DES PRODUITS.

* * * * *

ART. 5. Des réductions de tarifs ayant été consenties par l'Administration des chemins de fer de l'État, les Compagnies des chemins de fer français et algériens d'intérêt général et par diverses entreprises françaises de navigation maritime pour le transport des objets exposés, soit à l'aller, soit au retour, tout expéditeur pourra réclamer l'application de ces tarifs réduits, dans les conditions prévues tant par les conventions passées entre le Commissaire général de l'Exposition

universelle de 1900 et les diverses Administrations et Compagnies de chemins de fer (voir l'annexe B) que par le tableau des réductions consenties par les Compagnies de navigation (voir l'annexe C).

L'Administration ne s'immisce d'ailleurs en aucune manière, ni pour l'aller, ni pour le retour, dans les rapports entre les exposants et les entreprises de transport et n'assume aucune responsabilité à ce sujet.

* * * * *

ART. 10. Au retour comme à l'aller, l'emballage et le transport des produits exposés sont à la charge des exposants qui auront à pourvoir par eux-mêmes à toutes les opérations comme à toutes les dépenses de la réexpédition de leurs produits.

ART. 11. L'Administration n'est, en aucune façon, responsable des vols et détournements qui pourraient être commis (art. 73 du Règlement général).

ART. 12. Les exposants auront à se conformer aux règles établies par le titre VI du Règlement général, relatif au régime établi pour l'Exposition universelle de 1900, au point de vue des douanes, des contributions indirectes et de l'octroi.

RESHIPMENT OF GOODS—INSTRUCTIONS OF THE CUSTOM-HOUSE.

FORMALITIES TO BE FULFILLED BY EXHIBITORS OR THEIR AGENTS FOR THE SETTLEMENT
OF THEIR WAREHOUSE ACCOUNTS.

1. Goods declared into bonded warehouse of the Exposition must, before all removals from the pavilions or spaces where they are shown, undergo the following formalities:

RESHIPMENT TO FOREIGN COUNTRIES.

2 A. Ordinary shipments (transit ordinaire); delivery of a declaration, Form D 15 in duplicate, signed by the exhibitor or his agent; inspection of the declared goods; sealing of the packages.

3 B. International shipments (transit international); declaration Model D, No. 15, in duplicate, on which will be substituted by hand the words "transit international" for the words "transit ordinaire;" inspection of the goods; sealing of the cars; delivery to the custom-house by the agent accredited by the company of the West for the Exposition of Paris, or by the company of the East for Vincennes, of a permit, Form No. 30 (soumission acquit-à-caution).

4. The goods sent by dray or wagon to the Paris offices for reshipment from these offices to foreign countries can, at the request of interested parties, be made simply the object of orders Series L, No. 32, delivered by the customs service of the Exposition. To these blanks will be joined the declaration D, No. 15, provided for in the paragraph L above.

5. These transportations will take place under escort with exemption from sealing.

6. But in order to take advantage of this method of shipment the interested parties will have to pay to the cashier of the Exposition custom-house, against receipt, an indemnity of 5 francs per escort.

7. The loading of goods on drays, wagons, or cars can take place only in the presence and under the control of the customs agents.

GOODS REMAINING CONSUMED IN FRANCE.

8. Parts of goods not reshipped to foreign countries must be declared in the custom-house on the Form D, No. 26, at the same time as the parts declared for reexportation. The quantities of goods stated in these declarations must form the balance of the exhibitor's account, whether they be re-presented to the customs service at the moment of deposit of said declarations or not. Duty will be paid at the minimum tariff, plus extra tax of warehouse or of origin, if there be occasion, and must be paid without delay.

9. Any move tending to put fraudulently into consumption goods taken out of warehouse will give rise to penalties provided for fraudulent importation.

10. NOTE.—Parts of Exposition goods, for which duty has been deposited at the customs service, must, at the time of their reshipment to foreign countries, be declared on D No. 15 and re-presented to this service, which will state its inspection on the depositor's receipt model M 23 C, delivered to the person paying.

11. Duty pertaining to reexported goods will be refunded by the custom-house on the return of documents establishing the passage of said goods into a foreign country.

12. Duty pertaining to goods not reexported will be inscribed in final receipt at the time of the settlement of the account of the said deposit M 23 C.

13. Customs formalities provided for above, paragraphs 1 to 10, can be fulfilled only from 9 o'clock a. m. to 5 p. m.

14. Departure under escort of drays or wagons sent by virtue of orders of transportation, series L, No. 32 (see paragraphs 4 to 7), to Paris offices, can not take place until 3 o'clock p. m., except in cases which the customs service of the Exposition may deem justified.

15. No package or set of packages will be allowed to go out of the Exposition grounds not accompanied by an exit ticket (bulletin de sortie), drawn up and signed by the exhibitor, contractor, or concessionnaire, and which must be given up on going out. These tickets will be distributed by the persons designated below.

They must be viséd (1) for the French section, by the president of the class installation committee or his delegate; (2) for the foreign sections, by a delegate of the commissions of their nations; (3) for contractors, by a delegate of the director concerned (exploitation, architecture, highways); (4) for concessionnaires, by a delegate of the



APPLE AND FRUIT EXHIBIT, DEPARTMENT OF AGRICULTURE, GROUP VIII.

director of finances. This exit ticket must be provided with the visé of the custom-house and of the octroi.

Exposition gates will be open every day from 7 a. m. to 5 p. m.

Goods can not go out except from 8 a. m. to 5 p. m.

The custom-house offices will be open every day from 9 a. m. to 5 p. m.

LIST OF BLANKS TO BE USED.

D. 15. Declaration and submission for ordinary shipments (transit ordinaire).

D. 30. Submission and "expedition" for shipment by rail.

D. 26. Declaration and certificate of inspection (importation par les frontières de terre).

M. 23 c. Deposit receipt for customs duty (reconnaissance de consignation).

L. 32. Order of transportation.

INSTRUCTION BY THE ADMINISTRATIONS OF THE OCTROI AND INTERNAL REVENUE.

FOREIGN GOODS.

All exhibited goods liable to octroi taxes which are delivered for consumption in Paris must be cleared before going out of Exposition grounds. Those of these goods destined to remain in France, but going out of Paris, will be escorted outside under the bond of a bulletin 48 and free escort.

Those which before going back to a foreign country will be placed under the bond of reshipment and seal of the custom-house will give rise only to a reshipment declaration.

FRENCH GOODS.

All exhibited goods liable to octroi taxes and internal-revenue taxes and declared into warehouse must be cleared before their departure from Exposition grounds if they are destined to be delivered in Paris. Those destined to be reshipped outside of Paris or taken into bonded warehouses or private warehouses or uncontrolled establishments will be placed under the bond of bulletins 48 and escorted free to their destinations.

Permit to remain.—Special permits will be delivered on deposit of duty for goods that exhibitors wish to keep temporarily in Paris.

Validity of permits to remain.—Discharge of these documents will be subject to their validity as concerns the time of their stay, which will be stated, and to the verification of the identity of the goods to which they apply.

Refunding of duty on permits.—Deposits made for obtaining these permits will be refunded either by the octroi receiver of the post

where they were paid, if it concerns articles coming from the annex of Vincennes, or by the receiver of octroi for the down-river ports, "ports d'Aval," if it concerns articles coming from the principal Exposition, on production of the permits to remain regularly discharged.

Octroi posts at the Exposition.—Four posts of octroi and internal revenue are installed at the Exposition, at the places indicated hereafter, namely: (1) Central office, avenue de la Bourdonnais, 22; (2) Champ de Mars office, quai d'Orsay, near the Marécorama; (3) Invalides office, on the rue Fabert, near the rue de l'Université; (4) Trocadero office, near the avenue d'Iéna gate.

INSTRUCTIONS BY THE RAILWAY COMPANIES OF THE EAST AND OF THE WEST RELATIVE TO RAILWAY SHIPMENTS.

ARTICLE 1. *Conditions of application of reduced railway rates.*

In order to take advantage of the reduced railroad rates resulting from agreements entered into by the Commissioner-General of the Exposition of 1900 and the railway administrations (agreements previously made known to exhibitors), goods having figured at the Exposition must be sent back to their original point of shipment.

They must be, besides, accompanied (1) by a shipping declaration of special form; (2) by an ordinary shipping declaration; (3) by the way-bill of the in-shipment, or, in default of this, by any other equivalent document, such as, especially, the duplicating of the shipping declaration for departure delivered by the shipping station.

Exhibitors can moreover procure the shipping declaration of special form in the stations at the Champ de Mars, the Invalides, and at Reuilly and in the offices of the manutention of the Exposition.

ART. 2. *General rules for the shipment of exhibited goods.*

Transportation in the interior of Paris, from the Exposition grounds to the terminal stations of the main lines, of goods having figured at the Exposition and to be reshipped by rail, must be made by the exhibitors, their agents, or by the railway companies.

In the first case the packages, accompanied by the documents mentioned in article 1 above, will be delivered by the exhibitors or their agents in the terminal stations of the great Paris railway lines.

In the second case the packages, likewise accompanied by the documents mentioned in article 1 above, will be delivered to the railway company within the Exposition grounds and will be transported by it either by dray or by rail, according to circumstances, at the prices and conditions of the agreements entered into by the Commissioner-General of the Exposition and the five great railway companies terminating at Paris.

The articles below indicate rules applicable to this second case, according to the different classes of packages concerned.

ART. 3. *Shipment by rail, departure from Exposition, of uncleared packages.*

Uncleared packages that the railway companies are to carry by rail from the Exposition grounds to the terminal stations in Paris, to be shipped from there by rail to their original point of shipment, will be brought by the exhibitors, their agents, or, if occasion offers, by foreign commissioners, either to the foot of fixed or traveling cranes when the loading must be done by means of this apparatus, or to the side of cars destined to receive them.

The railway agents will proceed there to perform the operation incumbent on them in conformity with agreements entered into by the Commissioner-General of the Exposition and the five great railway lines ending at Paris. It is, moreover, well understood that the price of 10 francs per ton fixed by these agreements includes the operation of loading, except in the case of indivisible masses of weight greater than the power of the Exposition apparatus.

ART. 4. *Drayage by the companies departing from the Exposition.*

Packages that the companies must dray from the Exposition grounds to the terminal stations in Paris in order to reship them by rail to their final destination are shipped under conditions analogous to those defined by article 3 above; that is to say, they will be brought by the exhibitors to the points to which drays may come to take them.

ART. 5. *Transportation of cleared packages.*

Packages destined for a foreign country can, whatever may be their weight, be shipped by all rail from the Exposition grounds in full cars sealed by the customs.

Foreign commissioners must perform, under required conditions, the loading of these cars, which will be corrected at their expense if they do not pass under the gauge established by the railway administration.

The loading of the car must be done in the twenty-four hours following the delivery of empty rolling stock.

Railway companies making the shipments will be exempt from all responsibility for loss, accidents, or damages that may result from defects in loading.

After having fulfilled the necessary custom formalities the foreign commissioners will deliver the cars on Exposition tracks to the railway agent, who will give receipt for them, after verifying in presence of both parties: (1) The exterior conditions of the cars; (2) the state

of the leads, seals, padlocks, and other fastenings authorized by the custom-house.

The foreign commissioners will deliver at the same time to the railway companies (of course, besides the documents mentioned in article 1) the customs documents which must accompany the cars.

ART. 6. *Cars to be used for the loading of packages.*

In all cases when the exhibited goods must leave the Exposition grounds earlier, the packages which contain them should, as far as possible, be loaded on cars belonging to the railway companies serving the place of their final destination.

ART. 7. *Request for cars necessary for loading.*

The request for empty rolling stock will be addressed to the representative of the railroad at the stations of the Champ de Mars, the Invalides, or at Reuilly, according as the shipment will take place from one or the other of these stations: (1) For French exhibitors, by the exhibitors themselves or their representatives; (2) for foreign exhibitors, by the commissions of each section.

These requests must be made out on blanks furnished by the railway company and that the exhibitors can procure at the station of the Champ de Mars, the Invalides, and at Reuilly, and at the offices of the manutention of the Exposition.

They will state the articles to be taken away, their location in the palaces or annexes, their dimensions and their approximate weight, their destination, and the lines that they will follow. They will be dated, and must be accompanied by the shipping declarations mentioned in article 1 above.

There will be as many requests (bulletins de demande) as there are wagons asked for. These bulletins must reach the railway representative indicated at the beginning of the present article before noon of at least the date before the day when the rolling stock should be delivered, if it concerns ordinary cars. If it concerns special cars, destined for exceptional shipments, or foreign cars, these cars must be asked for as long as possible in advance.

ART. 8. *Delivery and taking away of empty rolling stock.*

For the application measures provided for in preceding articles, and especially those mentioned in article 3, the cars will be brought empty by the railway agent to the point nearest the space occupied by the articles to be shipped, or to the fixed or traveling train put at disposal by the Exposition administration which is nearest, when there is occasion to use these apparatus, and the cars will be received loaded by these agents at the same points.

No exception will be made to this rule except for cars whose dimensions exceed those suitable for the turntables of the Exposition tracks, or in case of congestion of these tracks.

ART. 9. *Police measures.*

In order to avoid congestion, once the interior tracks are occupied, cars can be taken into the Exposition grounds only in number equal to those cars which are taken out loaded.

In case the number of cars which can be put at disposal in conformity with requests made may exceed the number which it is possible to take into the grounds, preference will be given to shipments of most distant destination.

The general direction of exploitation of the Exposition will always have the right in case of dispute, as also in cases when special circumstances may require its intervention, of determining the order in which the delivery of empty rolling stock shall be made.

PRIVATE DRAYING.

Exhibitors who will take away their goods by means of their own vehicles or through draying contractors other than those of the railway company will have to conform to the arrangement put forth by the administration of the customs, the octroi, and the internal revenue, reproduced in the preceding instructions.

FORMALITIES FOR RESHIPMENT OF EXPOSITION GOODS BELONGING TO EXHIBITORS.¹

In order to avoid payment of duty to the French and United States customs houses on American Exposition goods sent back to United States certain formalities must be complied with, a statement of which is made below:

FRENCH CUSTOMS FORMALITIES.

All merchandise coming from a foreign country to the Exposition has been or should have been declared into bonded warehouse (*entrepôt réel*), the entire Exposition being considered a warehouse. Clearance papers, or “*déclarations de sortie*,” corresponding as exactly as possible to the “*déclarations d’entrepôt réel*,” must be made out in case of goods shipped out of France, and difference in amounts must be accounted for to the custom-house and possibly duty paid on it. These declarations must be made in duplicate, one copy being retained by the Exposition custom-house and one copy sent by it with the papers

¹Instructions as to customs formalities, French and United States, in connection with the shipment of material belonging to the United States or for which the United States Commissioner assumed responsibility, will be found in the report of the secretary and disbursing agent.

accompanying the shipment. Shippers should make out a triplicate copy of this declaration, which, signed or stamped by the French authorities, he may retain and produce at the American port of entry as evidence that the goods have come from America, been in bond in France, and are reshipped to America.

These declarations must be drawn up in French, on proper custom-house blanks, and the goods must be described in the language of the French tariff as in the case of the "*déclarations d'entrepôt réel*." The making of these declarations must be attended to by the exhibitors or their shipping agents, as the inspectors assigned to the United States, one for Champ de Mars, one for the Invalides, and one for Vincennes, will not be able to attend to this clerical work.

Technically before the goods are cased, but practically probably after boxing, if it is so understood with the inspector, he must be called in to inspect the goods, and certify upon the "*déclaration de sortie*" that these goods have been shipped out of the country. Technically the loading upon car and sealing of the car should be done in his presence. Whether this be required or not, care should be taken that no car is sent out without being sealed by the customs authorities, as unsealed cars will still be charged against the persons loading them and will not be cleared from the custom-house. No such irregularities as were allowed at the arrival will be permitted, and it must constantly be remembered that the custom-house has charged every package entering the Exposition and will require a declaration out or an accounting for the duty.

If goods are to be carted to a station outside the grounds, an "*ordre de transport*" must be made out and an escort paid to go with the goods, the proper customs papers being completed at the place where the goods are finally turned over to the railroad or boat company making the shipment.

In case of shipping by sealed cars from the Exposition grounds, the declarations need state only the marks on cases, weights, and general description of contents. Where goods go out with an escort, more detailed descriptions will be required.

The essential thing is that the inspector be furnished with the proper "*déclarations de sortie*" to enable comparison with the "*déclarations d'entrepôt réel*" in his possession, which enumerate the goods brought in by each exhibitor and for which he will be held responsible.

All American goods disposed of in any way in France must pay duty, and proper "*déclarations de consommation*" must be made out.

Exhibitors selling their goods in France should attend to the payment of duty and proper customs formalities as early as possible, as when the break-up comes, the inspectors will have other things to do and aggravating delay will result. This is more important as Exposi-

tion goods are subject only to the minimum tariff. After the close of the Exposition, November 5, the maximum tariff may be levied.

Of course the performance of all these formalities may be confided to the regular forwarding agents or express companies if preferred.

UNITED STATES CUSTOMS FORMALITIES.

To reenter American goods free of duty into the United States, adequate proof that the goods are of American origin must be furnished. All papers relating to the shipment from the United States and the entry into a foreign country should be preserved to be produced on demand. A certificate of exportation should have been procured at the time of shipping from the United States. In case no such paper is in the hands of the exhibitor he should write to the collector of the port at New York, or other port from which the goods were shipped, stating the date of shipment, the vessel, the shipper, and any other particulars useful in identifying the shipment, and asking for a copy of that part of the ship's manifest relating to his shipment. In default of a certificate of exportation from the United States it will be well for exhibitors to have their "*déclarations de sortie*" from the French custom-house made in triplicate instead of duplicate, and to have the third copy signed by the inspector. This copy may be retained by the exhibitor and produced at the American port of entry as evidence that the goods have been in bond in France and are reexported to America.

Goods of foreign origin must be packed in separate boxes from United States goods. Mixing foreign and United States goods is in violation of Treasury Department regulations and will necessitate unpacking and inspection at United States port of entry, besides much trouble and expense, and besides exposing the entire shipment to suspicion and most careful investigation by the United States customs authorities.

Before packing goods, exhibitors or their agents should apply at the office of the United States consul-general, 36 Avenue de l'Opera, between 10 a. m. and 2 p. m. for blanks for a consular invoice known as "Invoice of returned United States goods." This invoice must be filled out in triplicate if goods are to be entered at first port of arrival (New York, Philadelphia, etc.). After packing the goods, these invoices should be an exact statement of the numbers and marks on the cases and the contents of each case separately. It is not necessary to give the weight of the goods, but a full description of their character, and especially their value, must be given. The invoice must also state the dates of shipment from America and the vessel by which the shipment was made, and also the vessel by which shipment to America is made.

When properly filled out, all copies of the invoice are taken to the consul-general's office for certification by him. The Government fee for this certification is \$1. Two copies are retained in the consul-general's office, of which the original invoice is kept on file in the consul-general's office and one copy is sent by first mail by the consul-general to the collector of the port where the goods are to be entered. The other copy is handed back to the owner or shipper after certification.

If the merchandise is to be entered at an interior port (Chicago, Buffalo, St. Louis, etc.) the invoice must be made out in quadruplicate, two copies of which are handed back to the owner or shipper after having been certified by the consul. The owner or shipper should send the quadruplicate copy to his forwarding agent at the first port of arrival in the United States in order that said agent may make what is known as an "immediate transportation entry." This enables merchandise to go forward to the port of final destination in customs sealed cars without being opened. For goods going beyond the port of arrival, this is the better way to ship, the clearance then being made in a custom-house at the exhibitor's home or near it.

The duplicate copies of this invoice in either method of shipment should be retained by the owner or his agent for the purpose of making entry of the merchandise at the port of final destination. This entry is made in the same manner as if the goods were dutiable, except that the papers are marked for exemption.

NOTE WELL.

If it is desired to ship to the United States goods of foreign origin, they must be packed and invoiced separately from material produced in the United States. The consul-general will furnish proper blanks for these invoices, and the fee for their certification will be \$2.50.

Exhibitors are informed that the Compagnie Générale Transatlantique make a rate for the return of such exhibits as were shipped by their line as per the quotation below from their letter of November 20 to the Commissioner-General:

Return of exhibits.—I note that you accept also the proposition made by our company for the return of the exhibits at the rate of \$8 and 5 per cent per cubic meter or 1,000 kilograms, our option, from the Exposition grounds, with delivery on steamer's wharf at New York. Our company in Paris will fix the number of tons or cubic meters to be taken on each postal steamer sailing from Havre to New York.

It is also suggested for the consideration of the exhibitors that it might be well for them to return their goods to the United States through the medium of the same shipping or forwarding agencies which handled their goods from the United States to Paris, as in many cases the export certificate required for free entry on the arrival of the goods in the United States will be more readily obtainable by the agency which had record of the shipments from the United States.

CUSTOMS FORMALITIES AND RESHIPMENT OF EXHIBIT MATERIAL.

PARIS OFFICES, *September 12, 1900.*

DEAR SIR: After conference with the special agent of the Treasury Department, Major Williams, I have drawn up a circular to exhibitors in regard to formalities to be fulfilled for the French and American custom-houses and a letter to directors on the same subject. I think these cover the points as well as they can be foreseen. The exact procedure, especially for the transport shipments, will have to be decided when more is known about what is to be done. Some system of centralization must be devised if trouble is to be avoided.

In addition to the points brought up in these circulars, Major Williams suggested other things. For instance, he said that a good force should be at Havre to see that goods arriving there for certain boats were not left off. Great trouble is likely to be experienced also in delay by the railroad making shipments by certain steamers difficult.

On arrival of the transport at Baltimore a representative of the Commission, able to make oath as to the correctness of the manifest, should be on hand to make proper entry of the whole cargo. In case of any difficulty about any particular articles or lots, a quick trip to Washington to see the Secretary of the Treasury would probably straighten out the matter quickly. It would not be advisable to ask waiving of the usual formalities in advance, and it is altogether likely that if care is used in invoicing only American goods and listing carefully all that goes on the ship there will be no trouble or delay in passing through the custom-house. American-made goods, not improved or enhanced in value abroad, are by law free and only require to be proved such. The representative of the Commission should be enabled to make oath to this, and can if directors carefully obey instructions. A little laxness or irregularity may make trouble for everybody.

Respectfully submitted.

Customs Clerk.

Director of Affairs.

FORMALITIES FOR RESHIPMENT OF EXPOSITION GOODS REFERRED TO
IN THE PRECEDING LETTER OF SEPTEMBER 12, 1900.

FRENCH CUSTOMS.

To all directors:

In order to clear exhibits from French custom-house and reenter them at the American custom-house free of duty, certain formalities must be fulfilled.

All goods coming from America to the Exposition grounds are or should have been declared into bonded warehouse (*entrepôt réel*). To

satisfy the French custom-house, similar declarations must be made for all goods shipped from the Exposition out of France. These "déclarations de sortie" should correspond as exactly as possible to the "déclarations d'entrepôt réel" in order to cancel them and leave nothing charged against the Commission. These declarations must be made in French, on custom-house blanks, and in duplicate, one copy being retained by the French custom-house and one sent with the goods to the French port of exit. They must be in the language of the French tariff, the same as the "déclarations d'entrepôt réel." They must be made out by the employees of the Commission, as the inspectors will not be able to attend to this clerical work.

The goods must be inspected by the French inspector, who, if satisfied of the correctness of the declarations, will sign them and clear the goods for shipment. Technically the inspector should be present at the packing, but if an understanding is had with him he will probably inspect and check the packed boxes. If goods are shipped from the Exposition in sealed cars, care must be taken that the cars are properly inspected and sealed by the custom-house authorities. Goods leaving in unsealed cars will not be cleared by the custom-house and will remain charged against the Commission, rendering it liable to pay duty on these goods. No such irregularities as were allowed at the arrival will be permitted, and it must constantly be remembered that the custom-house has charged every package entering the Exposition and will require a declaration out or an accounting for the duty.

If goods are carted to a station outside the Exposition, an order of transportation will be made out and a customs escort will have to be paid. Then at the railway custom-house the final customs formalities will have to be gone through with.

(United States customs will be found in volume 1.)

For such material as goes over on the Government cruiser, some one person of intelligence can act at the port where the cruiser shall be discharged, if these lists are properly made, without each department being represented there, which would save much expense.

The exact information as to customs regulations, both for France and the United States, are set forth below, those for France having been secured by Mr. Holmes from the French customs authorities, and those for the United States having been supplied by Maj. W. H. Williams, special agent of the United States Treasury at Paris.

For such material belonging to the Commission as it is undesirable to return to the United States, some special ruling from the French authorities will be necessary allowing it to be destroyed where it is not worth the amount of the duty, or otherwise disposed of as may be determined by the French authorities, so as to save the expense of packing and reshipping, which in many cases will be much more than the value of the material.

Information as to the exact ruling of the French authorities will be supplied later.

Mr. Cash is hunting up the empty boxes and within ten days will make a report as to the location of all that he can find, and he will also undertake the sorting of them, that they may be available for quick delivery as far as it is possible for him to do so.

But each director is advised to have a man in his department who is to take charge of the shipping and customs, and look personally after the boxes of his department, making a complete list of the location of each box.

These instructions also contained a list of shipping numbers assigned to the respective departments, as outlined in a similar letter of instructions incorporated in the report of the secretary and disbursing agent.

[Form No. 129.]

INVOICE OF RETURNED AMERICAN GOODS AND DECLARATION OF
FOREIGN EXPORTER.

CONSULAR SERVICE, U. S. A.,
_____, 189—.

I, _____, do solemnly and truly declare that the several articles of merchandise herein specified are, to the best of my knowledge and belief, truly and bona fide of the growth (or production or manufacture) of the United States; that they were exported from the United States, from the port of _____, on or about _____, 189—; that they are returned without having been advanced in value or improved in condition by any process of manufacture or other means, and that no drawback, bounty, or allowance has been paid or admitted thereon, or on any part thereof.

Marks.	Numbers.	Quantity.	Description.	Value, United States coin.

Declared to before me this _____ day of _____, 189—.

[SEAL.] _____,

_____ of the United States.

NOTE.—To be issued in triplicate and disposed of as a certified invoice.

Fee, \$1 (official).

(Indorsements on back:) Form No. 129. Invoice of returned American goods. No. _____. Consular service, U. S. A. Shipper: _____ Of _____. Consignee: _____. At _____.

———. Port of shipment: ———. Port of arrival: ———. Port of entry: ———. Contents: ———.

Custom-house indorsement.¹ No. ———. Importer: ———. Vessel: ———. From ———. Arrived: ———. Kind of entry: ———. Marks, quantity, and contents: ———.

CHICAGO OFFICES, *April 2, 1900.*

To American Exhibitors, Paris Exposition of 1900:

Inasmuch as considerable difficulty has been experienced of late in securing prompt shipment of exhibits from New York, I am advised by the Commissioner-General by cable from Paris to send to all exhibitors who have not yet made their final shipments this final notification.

The Commissioner-General has arranged with the Compagnie Générale Transatlantique, 32 Broadway, New York, to give absolute preference to American exhibits over all other freight; also that this line has commissioned an extra steamer for the dispatch of any delayed exhibits, which will sail from New York April 23.

Inasmuch as information regarding delayed exhibits is very incomplete, I am sending this circular to all commercial exhibitors. If your final shipments have already been made, you are, of course, not interested in it.

It is of the highest importance that every exhibit should now be shipped at the earliest date possible. It will save great annoyance and delay in installing the exhibit. We trust, therefore, that those whose exhibits have not yet been shipped will spare no effort to get them off at the earliest moment practicable.

Very truly, yours,

_____,
Acting Director in Chief of Exhibit Departments.

Paris, August 1, 1900.

DEAR SIR: I beg to give you below translation of a letter received from the French Exposition authorities, setting forth the conditions upon which articles may be sent into and taken from the Exposition grounds for the future:

Although the installations of French and foreign exhibitors have been completed for some time past, every day packages arrive at the Exposition gates addressed to exhibitors and bearing the regulation marks and labels characteristic of the sending forward of articles for exhibit. Serious inconvenience results from this state of affairs owing to the maneuvering, unpacking, and installing following such continued arrivals. The cleanliness of the galleries suffers, the freedom of circulation is interfered with, without there being any real advantage to the receiving exhibitors.

¹ Consular officers will leave all of above indorsement blank. It is to be filled in only at the custom-house at the port of entry.

The Commissioner-General has decided that these late introductions shall henceforth be severely forbidden. If in a special case strong motives justify the bringing in of an article or apparatus for the purpose of replacing similar articles or apparatus which may have been spoiled or lost their brilliancy (or become damaged), a special application should be made to the general direction of exploitation, who will state if the application can be favorably met, and if necessary will deliver a "laisser-passer." This paper will bear the name of the receiving party, the nature of the goods, and the date of the transaction. This paper should be handed to the party in charge of the handling of goods ("agent de la manutention"), who will keep the same for the purpose of freeing himself from responsibility.

The taking away of articles replaced will necessitate, of course, the issue of the special authorization stipulated for by article 49 of the general regulations, and of a "laisser-passer," which will be left in the hands of the guard at the entrance.

Very truly, yours,

Assistant Commissioner-General.

**CIRCULARS ISSUED BY JAMES H. GORE, DIRECTOR OF THE
DEPARTMENT OF JURORS.**

PARIS OFFICES, *June 28, 1900.*

DEAR SIR: It is the desire of the Commissioner-General to include in his report on the Paris Exposition of 1900 special reports on each of the classes in which important exhibits from the United States are found. These reports should be comparative and treat the exhibits from our country in connection with those of other nations. It will add to the value of your report if attention is called to especially meritorious processes, machines, and products and abstracts given of such criticisms and discussions by members of your jury as will assist our people in future production and competition.

The collective reports will thus emphasize the highest points of development reached in the various lines of art and industry as illustrated by the contents of the Exposition, and also point the way for further improvement.

This report should be forwarded to Commissioner-General Peck, Auditorium Building, Chicago, on or before December 1, 1900.

Very truly, yours,

JAMES H. GORE,
Juror in Chief, Juror Department.

CHICAGO OFFICES, *February 1, 1900.*

You are requested, as an exhibitor to the Paris Exposition of 1900, to fill out the accompanying blank and forward it at once in the inclosed franked envelope to Commissioner-General Ferdinand W. Peck, Auditorium Building, Chicago.

If the space opposite each question is not adequate, the appropriate answers can be written on a separate sheet of paper, attached, and numbered to correspond.

As the information here requested is essential to a proper presentation of the merits of your exhibit to the jury of awards, and must be in the hands of the Exposition officials before the work of the juries begins, immediate attention to this matter is urged.

FERDINAND W. PECK,
Commissioner-General.

JAMES H. GORE,
Director of Jury Organization.

[NOTE:—Fill up a blank for each exhibit.]

Group ———.
Class ———.

1. Name of the exhibitor: ——— ———.
2. Address: ———.
3. Nature of the exhibit: ———.
4. Date of establishment: ———.
5. Date when assumed by exhibitor: ———.
6. Number of employees: Men ———; women ———; children ———.
7. Improvements introduced by exhibitor in processes of manufacture: ———.
8. Utilization of waste products: ———.
9. Extent and value of annual production: ———.
10. Markets and place of consumption: ———.
11. Sources of materials used: ———.
12. Names of collaborators or foremen who deserve recognition for services rendered in preparation of your exhibit: ——— ———.
13. Peculiarities of objects shown. State fitness for purposes intended, adaptation to public wants, economy, and cost: ———.
14. Special merits to which the exhibitor desires to call the attention of the jury: ———.
15. Mention prizes that have been awarded the exhibitor at previous international expositions: ———.
16. State what special provision has been made, if any, for the promotion of health, morals, and education of the workmen: ———.
17. Name and address of agent in Paris: ——— ———.

**CIRCULARS ISSUED BY H. J. ROGERS, DIRECTOR OF EDUCATION
AND SOCIAL ECONOMY, GROUPS I AND XVI.**

[Reprinted from the proceedings of the National Educational Association, 1899.]

THE UNITED STATES EXHIBIT AT PARIS.

[By Howard J. Rogers, director of education and social economy, United States Commission to the Paris Exposition of 1900.]

I am here under orders from the Commissioner-General of the United States Commission and from the president of this association—for a request from your honored executive is at all times equivalent to a command—to report progress concerning the preparation of the educational exhibit of the United States at the Paris Exposition of 1900.

And it may be, I sincerely hope it will be, that, in the midst of the mighty flow of wisdom from this platform and the plentitude of theories rained down upon you, a few plain and dry facts may prove a not unwelcome variation from the purely scholastic programme.

The twenty-second universal exposition falls in the closing year of the nineteenth century. The French authorities have, therefore, in view not only the collection of the best and most ingenious products of the brain and hand of creative man, but a retrospective exhibit of the growth and development of each group of material products during the century.

The nineteenth century—what a stride in the march of civilization do its limits mark! Ushered into existence at the close of the great struggle for liberty and equality, it has been distinctively a century of liberty for person and emancipation for mind. From the colonies of Britain, from the steppes of Russia, from the plantations of America, and from the jungles of Africa shackles have been stricken from the limbs of men.

Not less rapid has been the advance of mind and the conquests of inventive genius. Fulton's "Clermont" creeping slowly up the Hudson, Morse's telegraphic key ticking off the messages which mocked at space, Bessemer's process which has linked the world in iron bands, are great achievements which stand like monuments along the pathway of the century; but surrounding them and relating to them are thousands of ingenious discoveries and brilliant inventions, in every branch of science and of art, which stamp this century as preeminently the scientific age. To sum up these achievements, to place them graphically before the world, to illustrate their development, and to blazon their present high excellence is the motive of the French Exposition of 1900.

No science has made more satisfactory progress during the century, or during a half century, than the science of education. This proposition needs no demonstration to this audience. Should it need practical illustration to others, we might point with pardonable pride to the assemblage gathered in this city and ask what other profession could bring these numbers over such distances for an interchange of ideas and a renewal of friendships.

The theory of public education, in its relation to the state, has advanced from the education of the few and the select, at personal expense or by church aid, to the education of all at state expense.

The science of teaching has advanced from its chance dependence on the personality of the instructor to the certainty of skilled teachers trained in the principles and philosophy of education.

The material development and equipment of the school have kept pace with the advance in architecture and hygiene.

The literature of education has grown from a few scattered classics to a magnificent library which boast its Spencer, its Froebel, its Mann,

its Hopkins, and its Harris. To portray this growth, to bring it out in bold relief in all its relations to the other groups, is the work of the department of education at the Exposition.

The French authorities in their classification recognize education as the source of all progress and give it the place of honor. The building devoted to it is one of those erected in the Champs de Mars. To those who recall the magnificent distances at Chicago and the opportunity presented for bold combinations of landscape gardening and architectural effects, the space treatment at Paris may be a disappointment. Yet in the space at their disposal the very highest artistic conceptions are being wrought, and the result will be a gem with an incomparable setting. The two chief areas available for exposition purposes are the Champs de Mars and the Esplanade des Invalides, parallel with it, nearly a mile away; connecting their southern extremities, like the arc of a large circle, is the river Seine, both banks of which are now public parks and a part of the Exposition grounds. In all 336 acres lie within the grounds, as compared to 775 acres at Chicago in 1893.

Naturally there is a proportionate cutting down of available space within the buildings, and the problem has become not what we may show, but how we can show what we must show. The French have established the ratio that 60 per cent of exhibition space belongs to the home country, and the other 40 per cent is to be divided among the visiting nations. I do not know that there is any particular reason underlying this division; probably the all-sufficient one for which the blacksmith thrashed the parson—because he wanted to and because he could; but you will readily see that the Exposition is first and foremost a French exposition. Expansion for Americans is not permitted to be the order of the day in exposition circles. When the assignments were made I railed as loudly as the best of them over the inadequacy of space, but I must confess that it has some mitigating circumstances, for while it does not permit us to show to the best advantage the development of our public-school system, and even compels the omission of many desirable features, it nevertheless checks the tendency to pad out an exhibit with useless repetitions, and bars out the admission of many questionable features which a natural leniency might tempt us to admit, were space abundant. Those of you who studied carefully the educational exhibit of the various States at the Chicago Exposition will know quite well what I mean. I deem it not too hazardous a statement to say that, if that exhibit had occupied 50 per cent less space, it would have been a 50 per cent better exhibit.

As a result of the limitations of space a retrospective exhibit on the part of the United States is impracticable. We shall leave to our hosts, the French, the responsibility of showing the advance from the crude

conditions of early times to the improved facilities of to-day. We have no doubt they will do it well. They have the space required and the genius requisite. But in the United States exhibit there will be no log schoolhouses, no Webster's spelling books, no bundle of birch rods, no Ichabod Cranes; nothing but the best material and the best equipment which the schools afford to-day.

A word as to the theory which underlies the arrangement of the United States exhibit. It is distinctly national. States or any parts thereof are not recognized as units, simply as contributors. We are exhibiting in a foreign nation. It is a matter of no moment to a foreigner whether Kentucky has a better or a worse educational system than Virginia, or whether California is on an equality with Ohio. We present the best work and the most improved methods in every department of education which our country affords, irrespective of its source. At the same time any piece of work contributed from any locality is credited to that locality, and as such will be catalogued and judged for an award. But in arrangement it is simply one factor in the national exhibit of the United States. The same general plan is followed in higher education, of which I will speak later. I desire to say here, however, that not every person from Boston to San Francisco whose advice we valued or whose aid we desired has fully indorsed the plan. A president of a prominent Eastern university said: "If you will tell us what you need, or what you want from us, in any department of the university, we will prepare it for you, whether it is much or little." That has been the exact attitude of every college and university president and every city superintendent with whom we have come in contact. And it is my great pleasure, as well as my duty, publicly to acknowledge the debt which the United States Commission owes to the patriotism and loyalty of these men; for we recognize that it is no small matter to make only a partial and incomplete exhibit of the resources of a university or the equipment of a school system, even though it be to bring toward perfection the exhibit of the nation.

In the arrangement of the net space at our disposal, 50 per cent, upon the counsel of the advisory committee of this association, has been assigned to elementary and secondary education, and 50 per cent to higher education. In the division of the former space the kindergarten comes first, and occupies 5 per cent of the 50 per cent. In this section will be gathered all the statistics and material illustrative of the work of the kindergarten. The elementary schools, divided into two sections, primary and grammar come next, and occupy 65 per cent; lastly the secondary school, occupying the remaining 30 per cent.

In the primary section will be found the entire exhibit of the primary schools of the country. A similar grouping follows in the grammar section and the secondary section. The exhibit, for example,

of the city of Denver may be found in four different sections, but in each section the work belonging to Denver will be placed together. In the cataloguing the four sections referred to will be indicated as containing the work of the Denver schools, and their combined work will be entered for awards in accordance with the classification of the French authorities. The exhibit will be a collective exhibit, classified by grades and aiming to show in each grade, step by step, the work which our best schools can turn out. In contributing work to the public-school section scores of localities are forwarding material to a greater or less degree, but the following cities are preparing a carefully graded exhibit, from kindergarten to high school: Boston, New York, Newark, Albany, Chicago, Omaha, and Denver.

In exhibiting the work of our colleges and universities, a radical departure from accepted traditions has been made. There was not enough room to grant the institutions which could in equity demand a representation at the Exposition space for an adequate presentation of their resources and equipment. Had there been such space, it would have resulted in an endless repetition of exhibits, tiresome to us and bewildering to the foreigner. It was therefore determined to arrange the exhibit by departments, and to invite each university to contribute to one or more departments as they might choose, with reference, perhaps, to those in which they deemed themselves particularly strong, or well fitted to bring out some special and salient features. This was not necessarily the case, however, and many universities are preparing special work at our request, in order to round out certain departments and preserve the symmetry of the exhibit. The departments under the classification adopted are as follows:

General courses: Philosophy, sociology and history, language and literature, pure science, fine arts.

Special and technical courses: Education, law, medicine, theology, engineering, architecture, agriculture, and other special courses.

As a result of this arrangement we shall have, in series, illustrations of the most advanced work and processes in all of the great faculties or departments of our universities. The foreigner who is interested in pure science, or in medicine, for example, can find grouped in one place a concise statement of the extent to which this work is developed, with as much illustrative work in addition as the space assigned us will permit. The whole will give a comprehensive view of the field occupied by our great universities.

Of what might be termed exhibits allied to our main educational scheme, such as university extension, schools for defectives, commercial schools, Indian schools, library work, school supplies, etc., time will not permit an extended mention. They are being prepared by the best talent procurable, and will be represented just as completely as the space at our disposal will allow. I will, however, give notice of

the preparation for distribution of a series of monographs on education in the United States, designed for two purposes: First, as the connecting thread running through the exhibit, giving it logical sequence; and I might add that the exhibit will be designed to supplement the monographs and illustrate them very fully; second, as a concise presentation of the educational conditions existing in the United States at the close of the nineteenth century, and their historical development. They will be 19 in number, and are being written by the best specialists in their respective lines to be found in the United States. The series will be edited by Dr. Butler, of Columbia University.

Inasmuch as my connection with the series rests entirely in an advisory and managerial capacity, I think I may be pardoned for saying that it will be the most distinctly valuable contribution to the educational literature of this country, from a scientific as well as a historical standpoint, that has yet been published. The entire series is contributed by the State of New York to the educational exhibit of the United States.

No pains or expense will be spared to make the United States exhibit artistically worthy of its surroundings. The installation will be of quartered oak, and the hanging surface covered with fine burlap of correct shade. The façade is designed by one of the most noted architects in the country, whose name I am not now at liberty to mention, and the interior decorations are in charge of an equally eminent artist. The director's office can not of necessity be very commodious, but its doors will always be open to the National Educational Association, whose members will be made preferred guests.

In the series of international congresses which are being arranged for the summer of 1900 by the French Exposition officials education has a prominent place. Already official notices have been received of 40 and more congresses, including those on secondary education, higher education, art schools and schools of design, and teaching of modern languages. Many others are in prospect. It is the firm intention of Commissioner-General Peek, in these congresses, and his positive orders to his directors concerning their respective congresses, to permit no person to represent the United States who does not have the authorization of the United States Commission, and that authorization will be given no man or woman who can not, in our opinion, represent our country with honor.

A word as to the purpose which underlies the educational exhibit; its dominant motif, if I may use a musical term.

A new type of American has recently attracted the attention of the nations of Europe. It has caused admiration, not a little envy, and some consternation. The type is not new to us. We found it in the civil war, we found it in the Spanish war, we have found it in every emergency which has ever confronted our Republic. Were I fond of

metaphors, or writing, maybe, for the newspapers, I might term him, as he often has been termed, "the man behind the gun;" but I prefer to designate him as the product of our public school. He is the direct opposite of the machine-drilled man; for, though they may have in common the same grim courage, and the same implicit obedience to orders, the former has the initiative and the genius which act where orders fail to reach, and where conditions unforeseen arise. It makes no matter to what quarter of the globe he is sent, or with what mission he is intrusted—he can adapt the training which his country has given him to any variation of conditions, and make success where others fail. To show clearly to the nations of the world the school system which produces this type of self-reliant and well-equipped citizen, and to demonstrate that his existence is not the fortune of chance conditions, but the inevitable result of our free institutions, seems to me not only the advisable, but the imperative course to follow.

For this reason, and because it is an appeal to your patriotism and loyalty, teachers, principals, and superintendents, the United States Commission feels justified in asking you to contribute your time and your genius to any portion of our exhibit where you may be of service in bringing it to a successful completion.

CIRCULAR 1.

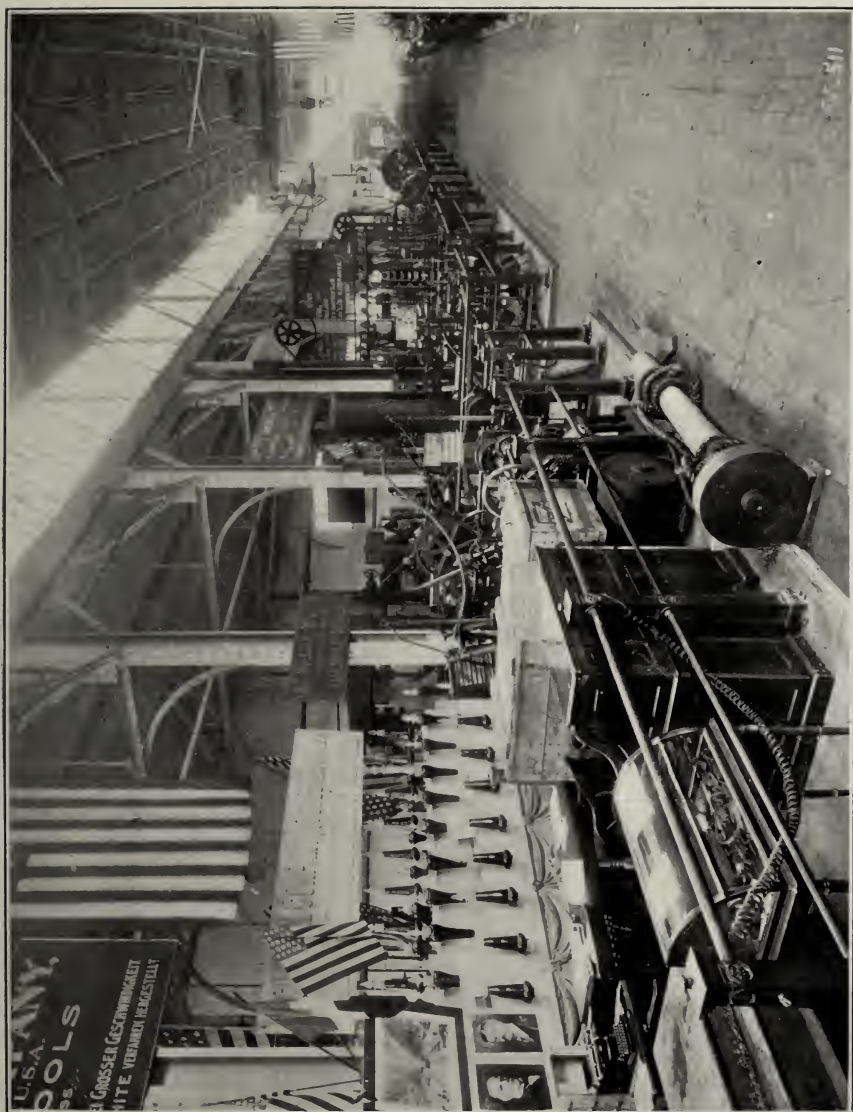
THE EDUCATIONAL EXHIBIT.

ALBANY, N. Y., *March 1, 1899.*

The Paris Exposition of 1900, to be held under the auspices of the French Government, will open April 15, 1900, and close November 5 of the same year. The grounds are located in the heart of Paris and include the Champs de Mars and the Trocadero, both banks of the River Seine for nearly a mile, the Esplanade des Invalides, and a part of the Champs Elysées. Their total area is about 336 acres, or less than one-half the area of the grounds occupied by the Columbian Exposition in 1893.

Plan of exposition.—The official classification of exhibits adopted by the French authorities is a very significant document from an educational standpoint and represents a distinct advance in the theory of expositions. In framing it the French officials have recognized more fully than ever before the educational possibilities of a great international display and the existence of an intimate relation between the growth of educational systems and the increase of commercial and industrial prosperity. The French desire to make the educational section one of the most notable features of the Exposition, and it is their earnest hope that the United States will cooperate with them in accomplishing this purpose.

The classification is divided into 18 groups, of which the first includes



VIEW IN UNITED STATES MACHINERY ANNEX, GROUP IV, BOIS DE VINCENNES.

everything pertaining to education and instruction. The reason for giving education this prominent position is explained by the French Commissioner-General in the following words:

Education and instruction are first in the list because through them man enters into life. They are also the source of all progress.

Location and amount of space.—The Exposition authorities have erected on the west side of the Champs de Mars a special building for the department of education and the department of liberal arts. The area which will be occupied by the United States in this building is located between that reserved for France and that assigned to Germany, and includes about 3,500 square feet of floor space, exclusive of aisles. This building will contain all of the exhibits representing elementary, secondary, and higher education and those from industrial and commercial schools. The representations of art schools is at present undetermined, but, if the French classification is followed, they will be in the art building and the exhibit of agricultural colleges in the agricultural building. School hygiene and schools for the defective, dependent, and delinquent classes will, under the present ruling, be shown in the social economy building. A place will also be found for an exhibit representing some of the educational forces which are not included strictly within the school system, such as museums, libraries, newspapers, scientific associations, and a great number of similar educational agencies.

Classification of educational exhibits.—The official classification provides for educational exhibits in three different groups, as follows:

Group I. Education and instruction.

Class 1. Elementary education, including kindergartens, elementary schools and elementary courses for adults.

Class 2. Secondary education.

Class 3. Higher education, i. e., universities and professional schools; also scientific associations and learned societies.

Class 4. Education in the fine arts.

Class 5. Education in agriculture.

Class 6. Industrial and commercial education.

Group XVI. Social economy, hygiene, and public charities:

Class 101. Technical instruction given to children in schools, or free courses, founded either by employers or by workmen.

Class 108. Institutions for the intellectual and moral development of workingmen.

Class 111. School hygiene.

Class 112. Schools for defectives.

Elements to be represented.—A careful analysis of this classification shows that all of the elements to be represented in the educational exhibit may be grouped under eight general heads, as follows:

(1) Legislation—organization and general statistics.

(2) Buildings—their location and design, systems of heating, lighting, ventilation and sanitation, furniture, and fittings.

- (3) The training of teachers.
- (4) Apparatus for instruction, except books.
- (5) Text-books.
- (6) Regulations; courses of study; methods of instruction.
- (7) Pupils' work—literary, artistic, scientific, and mechanical.
- (8) Results of original investigation.

Plan for preparing the exhibit.—The inadequate space assigned to the United States for an educational exhibit renders it impossible to make individual assignments of space to State or city systems or to institutions. The following plan has therefore been adopted: The space will be divided equitably among the several classes enumerated above and an exhibit arranged which will be collective and distinctly national in character and will represent a series of typical institutions in each class. At the same time every article or piece of work contributed to the exhibit will be credited to the proper locality and school, and within each class the exhibits of a city system or an institution will be arranged together.

Interpretation.—The interpretation of the exhibit by means of labels printed in several different languages will be supplemented by (1) special catalogues in which all entries will be grouped systematically, and (2) a series of monographs presenting a concise résumé of the history and present status of each important department of education throughout the United States.

Methods of representation.—The following suggestions indicate some of the methods that may be used in preparing the exhibits in each of these eight groups:

(a) *Literature.*—There should be a large number of books in the exhibit, including school laws, Government and State reports, descriptions of the history and present condition of school systems and of individual institutions, text-books, and original contributions made by professors or students to each department of human knowledge. To these should be added programmes, rules and regulations, catalogues, and other printed matter that would make the information contained in the exhibit as complete as possible.

(b) *Statistical charts, diagrams, and tables.*—No part of the exhibit will be of more interest and value to visitors than the graphic charts. Through graphics the important facts in regard to population, the numbers and kinds of schools, the number of teachers, the number and age of pupils, the cost of instruction, and many other educational conditions may be presented in a way so clear and striking that visitors can understand them at a glance. These graphic charts will be supplemented by statistical diagrams and tables that will help to explain their meaning.

(c) *Models.*—In showing the material equipment of educational institutions—i. e., the buildings with their furniture and fittings, the playgrounds, the apparatus used for instruction, and also the results

of original investigation along certain lines—models carefully constructed will be very effective, and in some cases bas reliefs and drawings may also be used.

(d) *Apparatus and appliances for instruction.*—It will not be possible to display a great variety of apparatus and appliances for instruction in the section for education. Only those pieces which illustrate a novel method or show the latest development or new application of an important educational principle can be admitted. There will be an opportunity, however, in some of the commercial sections to display a great variety of geographical apparatus, laboratory materials, and instruments of precision.

(e) *Photographs.*—Photographs should constitute a very important part of the educational exhibit. In an address which Commissioner Harris delivered in July, 1898, on this subject, he said:

The photograph has come more and more into requisition. It may show the school architecture at a glance, and also the personnel of teachers and pupils. Photographs of interiors may show the furniture and apparatus. An exhibition of photographs showing every school building in the State, with its pupils and teachers in front of the building, would be the most unique attraction ever presented at an international exposition, for it would show the countenance, stature, and costume of pupils and teachers, and the degree of importance which the community placed upon the school by its costliness and improvements.

(f) *Pupils' work.*—Literary, scientific, mechanical, and artistic.

An exhibit of pupils' work may be made to represent the work of a school with considerable clearness and fidelity; but in order to do this, it must be honestly prepared and intelligently labeled. Very often exhibits of the written work of pupils are almost worthless as a representation of the methods used, and the results obtained, because they show nothing of what has been done to prepare the pupil to produce the written work.

The French exhibit in Chicago, containing all of the written work of several pupils through a series of years, was an especially fine example of what may be done in an exhibit of this kind. It showed what subjects were studied, the methods used in each, the knowledge gained, the literary skill acquired, the progress made in penmanship, and the value of drawing as an added means of expression when used to illustrate written exercises. It indicated the kind of examinations given and their frequency. It was the result, however, of many years of work, and such an exhibit would, therefore, be impossible in the United States section at Paris, unless some teacher has been following this plan for several years and has kept all of the written work of certain pupils.

Free-hand drawing, color work, illustrations, map drawing, etc., will occupy a prominent place, and specimens of pupils' work in physics, chemistry, and biology will also be exhibited.

Manual training will form one of the most important parts of the

exhibit of pupils' work. As distinguished from industrial and technical training, manual training has made great progress in the schools of the United States since the Paris Exposition of 1889. It was a distinct feature in Chicago in 1893, and has steadily developed since that time. The nature of the subject renders possible an attractive and interesting display.

Exhibit regulations.—Flat exhibits (charts, drawings, photographs, etc.) will be shown in wall frames or wing frames. For the latter the standard dimension of the cards will be 22 by 28 inches, the latter dimension being the vertical. All cardboard used for this purpose must be of a court gray color.

Photographs must be either 8 by 10 inches or 11 by 14 inches, and must be sent to the department unmounted.

In written work 8 by 10 inch paper should be used and written on one side only. Work in drawing or in special subjects may be on the standard sizes used for that purpose.

All written work must be prefaced by a teacher's statement, giving age and grade of pupils represented, number of pupils in class, and number whose work is shown, length of time class has studied subject, and such other facts as will be of interest to visitors studying the exhibit. These statements, in blank, will be furnished any school on application. A photograph of the class, bound with the written work, would be of great interest.

To secure uniformity in the binding, written work, after being carefully arranged, should be sent to the department unbound. The cost of binding, done at low contract rates, will be assessed on the schools contributing.

Advisory committees.—The director of the department of education will be assisted in his work by an advisory committee, appointed by the National Educational Association for this purpose. A list of the members of this committee appears on the last page of this circular.

Educational congresses.—The French authorities have provided, in the social economy building, a large hall in which a series of international congresses on all subjects will be held. The assistant commissioner-general is the general delegate for the United States to these congresses, and information in regard to American participation in any of them may be obtained from him. The director of the department of education and social economy will have control of our participation in the congresses affecting education, social economy, hygiene, charities and corrections.

The United States has never yet been adequately represented in the educational section of a foreign exposition, but should the present plans be carried out she will be one of the foremost exhibitors in this group in 1900. Foreigners feel a deep interest in the public-school system

of the United States, and indeed in every phase of her educational development. In a recent interview the director of elementary education in France was asked what France hoped to find in the American educational exhibit. He replied:

Every one who is familiar with the educational system of the United States refers to it as more practical than any other national system. We hope that you will send to Paris an exhibit containing an explanation of this word "practical," and if we find that it means something more desirable than what we are now doing in France, we are ready to develop our own educational system along similar lines.

America has taken the lead in developing the democratic form of government, and it is recognized that her safety depends upon the results achieved by her public schools. Foreigners desire to know by what methods her public schools fulfill this mission.

In an article recently published by an eminent authority in England the statement was made that there are in the field of higher education five great university types, the German, the French, the English, the Scottish, and the American, and that the American type is the one characteristic of the best university work of our time. The French have expressed a strong desire that this statement should be illustrated by the exhibit.

Foreigners recognize that Americans are applying the results of scientific research in every field of manufacturing industry and are accomplishing wonderful feats of engineering in all parts of the world. They hope, therefore, that America will show what her universities and scientific schools and associations are doing for the advancement of science, how they apply the results of their investigations in the useful arts, and by what course of training they prepare their students to enter the engineering professions.

These suggestions indicate some of the ways by which the exhibit of education may be brought into harmony with the artistic, industrial, and commercial exhibits, thus furnishing an historical background and giving to the entire representation unity and coherence.

HOWARD J. ROGERS,

Director Department of Education and Social Economy.

Approved:

FERDINAND W. PECK,

Commissioner-General.

Advisory committees of National Educational Association on Paris Exposition.

COMMITTEE OF FIVE (WITH POWER).

President, E. Oram Lyte, Millersville, Pa.

Dr. William T. Harris, Washington, D. C.

Dr. J. M. Green, Trenton, N. J.

Supt. Newton C. Dougherty, Peoria, Ill.

Supt. C. G. Pearse, Omaha, Nebr.

STATE SUPERINTENDENTS.

Name.	Official designation.	Locality.
1. Charles R. Skinner.....	State superintendent public instruction	Albany, N. Y.
2. N. C. Schaeffer	do	Harrisburg, Pa.
3. T. B. Stockwell	Commissioner public schools	Providence, R. I.
4. Alfred Bayliss	State superintendent public instruction	Springfield, Ill.
5. G. R. Glenn	State school commissioner	Atlanta, Ga.
6. L. D. Harvey	State superintendent public instruction	Madison, Wis.
7. T. J. Kirk	do	Sacramento, Cal.
8. Mason Stone	Superintendent of education	Montpelier, Vt.
9. R. C. Barrett	State superintendent public instruction	Des Moines, Iowa.
10. J. W. Abercrombie	State superintendent education	Montgomery, Ala.

CITY SUPERINTENDENTS.

1. Aaron Gove.....	Superintendent city schools.....	Denver, Colo.
2. C. M. Jordan	Superintendent public schools	Minneapolis, Minn.
3. L. H. Jones	do	Cleveland, Ohio.
4. Edwin P. Seaver	do	Boston, Mass.
5. F. Louis Soldan	Superintendent of instruction.....	St. Louis, Mo.
6. William H. Maxwell	City superintendent of schools	New York, N. Y.
7. James M. Greenwood	Superintendent of city schools	Kansas City, Mo.
8. W. N. Hailmann	Superintendent of instruction	Dayton, Ohio.
9. Warren Easton	Superintendent public schools	New Orleans, La.
10. Edward Brooks	do	Philadelphia, Pa.

REPRESENTATIVES OF COLLEGES AND UNIVERSITIES.

1. Charles Grandgent	Professor, Harvard University.....	Cambridge, Mass.
2. Seth Low	President Columbia University	New York, N. Y.
3. D. C. Gilman	President Johns Hopkins University	Baltimore, Md.
4. James H. Canfield	President Ohio University	Columbus, Ohio.
5. B. A. Hinsdale	President Michigan University	Ann Arbor, Mich.
6. William R. Harper	President Chicago University	Chicago, Ill.
7. Thomas J. Conaty	Rector Catholic University of America	Washington, D. C.
8. Andrew F. West	Professor, Princeton University	Princeton, N. J.
9. Charles W. Dabney	President Tennessee University	Knoxville, Tenn.
10. Andrew S. Draper	President Illinois University	Champaign, Ill.

REPRESENTATIVES OF PRIVATE AND DENOMINATIONAL SCHOOLS.

1. Brother Maurelian.....	President Christian Brothers' College.....	Memphis, Tenn.
2. Rev. Jas. C. MacKenzie	Principal Lawrenceville School.....	Lawrenceville, N. J.
3. C. F. P. Bancroft	Principal Phillips Academy	Andover, Mass.
4. Rev. J. S. Coit	Principal St. Paul's School	Concord, N. H.
5. Chas. H. Thurber.....	Principal Morgan Park Academy	Morgan Park, Ill.

NORMAL SCHOOLS.

1. A. G. Boyden.....	Principal State Normal School	Bridgewater, Mass.
2. L. C. Lord	President State Normal School	Charleston, Ill.
3. A. S. Downing	Principal Training School for Teachers	New York, N. Y.
4. Charles De Garmo	Professor, Cornell University	Ithaca, N. Y.
5. G. Stanley Hall.....	President Clark University	Worcester, Mass.

LIBRARIES.

1. Herbert Putnam.....	Boston Public Library.....	Boston, Mass.
2. F. M. Crunden	Public Library	St. Louis, Mo.
3. Melvil Dewey	State Library	Albany, N. Y.
4. C. W. Andrews	John Crerar Library	Chicago, Ill.
5. W. I. Fletcher	Amherst College	Amherst, Mass.

Advisory committees of National Educational Association on Paris Exposition—Continued.

SPECIAL CLASSES.

Name.	Official designation.	Locality.
1. Dr. Edward M. Gailaudet .	President Columbia Institution for Deaf and Dumb.	Washington, D. C.
2. Alexander Graham Bell .	.....	Do.
3. Maj. R. H. Pratt .	Superintendent Indian School .	Carlisle, Pa.
4. Frank W. Hall .	Superintendent Illinois Institute for the Education of the Blind.	Jacksonville, Ill.
5. Dr. Jas. C. Carson .	Superintendent Syracuse State Institute for Feeble-Minded Children.	Syracuse, N. Y.

THE ARTS.

1. James MacAlister .	President Drexel Institute .	Philadelphia, Pa.
2. Calvin M. Woodward .	Director Manual Training School, Washington University.	St. Louis, Mo.
3. Theodore C. Search a	.....	Philadelphia, Pa.
4. Charles R. Richards .	Director Department Manual Training Teaching College, Columbia University.	New York, N. Y.
5. Booker T. Washington .	Principal Tuskegee Normal and Industrial Institute.	Tuskegee, Ala.

a Treasurer John B. Stetson Company, Fourth street and Montgomery avenue.

CIRCULAR 2.

THE EXHIBIT OF SOCIAL ECONOMY, HYGIENE, AND PUBLIC CHARITIES.

ALBANY, N. Y., *March 10, 1899.*

The Paris Exposition will open April 15, 1900, and close November 5 of the same year. The grounds are located in the center of Paris, on the banks of the river Seine, and include an area of 336 acres. This is equal to less than one-half the area of the grounds occupied by the Columbian Exposition in Chicago.

Classification of exhibits.—The official classification of exhibits adopted by the French authorities is divided into eighteen groups, of which one (Group XVI) includes everything pertaining to (a) social economy, (b) hygiene, and (c) public charities.

(a) *Social economy.*—The section for social economy will contain exhibits illustrating (1) the social and economic condition of the laboring classes throughout the world, and (2) the efforts made and institutions founded with a view to ameliorating these conditions. The interests to be represented by these exhibits may be grouped under the following heads:

(1) The relation between the state and labor, including factory legislation; the regulation of the employment of women and children; labor bureaus; employment bureaus, etc.

(2) Conditions of labor in large and small industries, including apprenticeship, stability of employment, safety devices for workshops, hours of labor, holidays, etc.

(3) Methods of industrial remuneration, including wages, cooperation, profit sharing, premiums, sliding wage scales, etc.

(4) Provident institutions, including savings banks, insurance societies, building and loan associations, etc.

(5) Workingmen's institutions, including labor organizations, clubs, libraries, etc.

(6) Workingmen's dwellings.

(b) *Hygiene*.—The section for hygiene will contain exhibits illustrating (1) the most notable recent advances in the science of hygiene, especially those due to American initiative, and (2) applications of this science in promoting the welfare of the individual; in securing healthy homes; in constructing and caring for tenement houses, schools, factories, and public buildings; in providing for the sanitation of cities and country towns, and in preventing the introduction of disease into a country at seaports or across frontiers.

(c) *Public charities*.—The section for public charities will contain exhibits illustrating the work which is being done through private initiative or by public authority for the protection and relief of the defective, dependent, and delinquent classes. These exhibits will represent (1) the history of this work, including legislation, organization, and financial support; (2) aid afforded both children and adults in almshouses, hospitals, dispensaries, asylums, reformatories, and other typical institutions, and (3) schools for the blind, the deaf, and the feeble-minded.

Location and amount of space.—The French authorities have assigned to the United States less than 1,000 square feet of floor space for each of the three sections mentioned above. The exhibits of social economy from all nations will be displayed in the social economy building, which is situated on the right bank of the river Seine, close to the Pont de l'Alma. The exhibits of hygiene and of public charities will probably be displayed in the gallery of the agricultural building, which is located at the south end of the Champs de Mars.

Plan for preparing the exhibit.—The exhibit in each of the three sections of Group XVI will be collective and distinctly national in character, i. e., it will contain contributions from a number of different States, cities, institutions, and individuals, and these will be combined to form a symmetrical whole, in which the parts most strongly emphasized will be those representing lines of work in which the United States is in advance of other nations.

The exhibit will be composed very largely of documents, photographs, models, graphics, charts, diagrams, and plans. These will be carefully interpreted by means of labels and special catalogues, and supplemented by a series of monographs, edited and published by the department for free distribution.

General regulations.—The following general regulations will indicate some of the methods which may be used in preparing exhibits:

(1) All maps, charts, diagrams, and plans presenting historical or statistical facts will be made by the department from rough drafts furnished by exhibitors.

(2) Photographs and other flat material should be sent to the department unmounted. Photographs should be either 8 by 10 inches or

11 by 14 inches in size. The department will mount these exhibits as far as practicable on cards 22 by 28 inches in size, and will display them on wing frames. The cards and frames will be provided by the department.

(3) Models and bas reliefs, as well as photographs and drawings, may be used in representing equipment and methods of work. Exhibitors desiring to contribute material of this character are requested to communicate with the department at once as the available space is very limited.

(4) Literature will form a very important part of the exhibit, and the officers of all associations, public and private institutions, and State and municipal departments belonging to Group XVI are requested to send to the department, without further notice, copies of their latest reports, together with a memorandum showing what additional literature they would be willing to contribute.

(5) Institutions and individuals desiring to participate in any of the collective exhibits are invited to communicate with the department, giving specific information in regard to the character of the proposed contribution and the length of time needed for its preparation. As soon as these communications have been received the plans for the entire exhibit will be outlined and circulars will be issued giving special regulations in regard to each important section.

Importance of the social economy exhibit.—The French authorities intend to make social economy one of the most important features of the coming Exposition. Their own section will contain exhibits representing the social and industrial life of the laboring classes throughout France—their dwellings, their occupations, their amusements, their peculiar social and economic institutions, and various other provisions for their material welfare and their moral and intellectual development. The French exhibit of social economy will thus add a great deal to the significance and value of the entire French section, since it will supplement the commercial and industrial displays and aid in their interpretation.

A similar exhibit should be prepared for the United States section. This country has taken a leading part in recent social and economic reforms, and is at the present time attracting the attention of the entire civilized world, and it is certain that an exhibit presenting a clear picture of American social and economic conditions would deeply interest every thoughtful foreigner who visits the Exposition.

HOWARD J. ROGERS,

Director Department of Education and Social Economy.

Approved:

FERDINAND W. PECK,

Commissioner-General.

N. B.—Until further notice direct communications to department of social economy, United States Commission, Auditorium building, Chicago, Ill.

CIRCULAR 3.

DIRECTIONS FOR PREPARING WRITTEN WORK.

ALBANY, N. Y., *March 15, 1899.*

Pupils' work for exhibition at the Paris Exposition should be written on paper 8 by 10 inches in size, except in the subjects of drawing and botany.

The paper should be of a good grade, and at the left of each sheet a margin of $1\frac{1}{4}$ inches must be left for binding. Three-fourths inch margin is recommended on the other sides. Pupils may write on one or both sides of the sheet, at the option of the teacher, care being taken to observe the binding margin.

The various standard sizes of paper used in drawing and in mounting botanical specimens may be used. The same margins should be left as noted above.

At the top of the first sheet of each pupil's work should be written the name, age, and grade of the pupil.

Only regular class work is desired. As a suggestion we recommend that the first draft of the work by the pupil, with the teacher's corrections in different colored ink or pencil, be followed by an "improved" draft embodying the corrections. Volumes of selected work in any subject may be shown provided its nature is fully set forth.

Wherever the subject demands it, a single set of questions, neatly written or printed, should precede the answer papers in each subject. The answers should be numbered to correspond, but the questions are not to be copied by the pupils on their answer papers.

The written work in each subject should be preceded by a "teacher's statement" blank carefully filled out. These blanks will be furnished by this department on application.

The work of one grade in one subject should be arranged for binding by itself. If convenience in binding demands it, the department will select the subjects to be combined in a volume.

For the sake of uniformity this department will supervise the binding of pupils' written work. All such work must therefore be sent unbound, and very carefully arranged in the exact order in which it is to be bound. The cost of binding, done at low contract rates, will be assessed on the locality contributing the work.

A photograph of the class as a frontispiece to each volume would add greatly to its interest.

All work in drawing designed for exhibition on wing frames must be sent unmounted.

At the time of sending each package to the department, mail an invoice containing the name of each separate exhibit and its exact dimensions.

All written work for the Paris Exposition should be done before the

close of the present school year and be forwarded to the director of the department of education and social economy, Albany, N. Y., not later than June 15, 1899, and as much earlier as convenient.

HOWARD J. ROGERS,

Director Department of Education and Social Economy.

Approved:

FERDINAND W. PECK,

Commissioner-General.

ALBANY, N. Y., *March 10, 1899.*

To City Superintendents of Schools:

A circular of general information concerning the educational exhibit of the United States at the Paris Exposition of 1900 has recently been mailed to you. As stated therein, the plan of the Exposition renders it impossible to make individual assignments of space, and a collective exhibit, national in character and carefully classified, will be shown.

Many exhibits of a general nature can be arranged for at once and valuable suggestions and information given concerning others. The time is none too long for adequate preparation, and your prompt attention to the following requests is earnestly asked.

Will you send to the director of this department:

(1) Photographs of five of the best school buildings in your city?

The exterior view and at least two good interior views of each are desired. The photographs should be either 8 by 10 inches or 11 by 14 inches in size and should be sent unmounted. On the back of each print should be plainly written with a pencil (*a*) grade of school, (*b*) location, (*c*) date of erection, (*d*) cost, exclusive of site. Photo-engravings of architect's plans will also be valuable.

(2) One copy, bound in leather, of your last annual report?

(3) Copies of administrative blanks and forms used in conducting the business of your office?

(4) Statement of the grades (kindergarten, elementary, or secondary) in which you will furnish pupil's work? Complete work of a grade is desired.

(This question is asked at the suggestion of the advisory committee of the National Educational Association.)

(5) Special features which can be contributed by you?

Will you fill out the accompanying blank and return it to this department at your earliest convenience?

Yours, very respectfully,

HOWARD J. ROGERS,

Director Department of Education and Social Economy.

Return blank.

—, —, —, 1899.

HOWARD J. ROGERS,

Director of Education and Social Economy, Albany, N. Y.:

I will send to you the following material, to be used in the preparation of the educational exhibit of the United States at the Paris Exposition of 1900:

(1) On or about _____, 1899, photographs of _____ of the best school buildings in the city of _____. These photographs will be either 8 by 10 inches or 11 by 14 inches in size, and unmounted.

(2) On or about _____, 1899, one copy, bound in leather, of our last city school report.

(3) On or about _____, 1899, a full set of blanks and forms used in administering the school affairs of this city.

(4) On or about _____, 1899, complete work in the following grades of our public schools: _____.

(5) On or about _____, 1899, the following special features peculiar to our school system: _____.

Suggestions: (Please feel free to mention any other material which would be of value, or to make any suggestions concerning the exhibits in general.)

_____,
Superintendent of Schools, City of _____.

Return blank.

_____, _____, 1899.

HOWARD J. ROGERS,

Director of Education and Social Economy, Albany, N. Y.:

I will send to you the following material, to be used in the preparation of the educational exhibit of the United States at the Paris Exposition of 1900:

1. Photographs: _____.

(Photographs to be exhibited on wing frames must be sent unmounted.)

2. Publications: _____.

3. Statistical charts: _____.

4. Special work or research in the departments or subjects of _____.

5. Miscellaneous: _____.

Suggestions: (Please feel free to mention any other material which would be of value, or to make any suggestions concerning the exhibit in general.)

_____,
Name of institution: _____.

Teacher's statement.

Subject: _____.

Grade or year: _____.

This is _____ regular work of the class: _____.

If special work state its nature, and reasons for its preparation: _____.

Time allowed class for writing this paper: _____.

Subject studied in this grade _____ weeks.

Before entering this grade _____ weeks.

Hours per week given to class instruction: _____.

Number of pupils in class: _____.

Number of pupils whose papers are here exhibited: _____.

Special conditions affecting the result: _____.

I hereby certify that the above statement is correct to the best of my knowledge and belief.

_____, Teacher.

EXHIBIT OF SOCIAL ECONOMY, HYGIENE, AND PUBLIC CHARITIES.

[Hygiene section.]

BOSTON, MASS., *August 31, 1899.*

DEAR SIR: Having been requested by the United States Commissioner-General of the Paris Exposition of 1900 to prepare a brief digest of the progress of hygiene in the United States and to collect such material as may be furnished by the different existing sanitary authorities, I would respectfully make the following statement and request a reply to the following inquiries:

GENERAL STATEMENT.

The amount of space at the Paris Exposition assigned to the subject of public hygiene in the United States is, in size, but a mere fraction of that which was granted for the same purpose at the Columbian Exposition of 1893. The entire amount assigned to the United States for this purpose being about 200 square feet of floor space, and about 300 feet of wall space.

The wall space is divided as follows:

The upper third or about 3 feet in height is a blank space intended for display of maps, photographs, and diagrams.

The middle third is designed for the mounting of nine wing frames containing 300 cards, each 22 by 28 inches.

The lower third is reserved for shelving for the display of books, pamphlets, and reports.

With these facts in view, it is plain that the exhibit must necessarily be condensed in character and limited mainly to the presentation of illustrations by means of maps, charts, and diagrams.

The following instructions are quoted from general circular No. 2 of the Commission:

1. All maps, charts, diagrams, and plans presenting historical or statistical facts will be made by the department (of social economy) from rough drafts furnished by exhibitors.

2. Photographs and other flat material should be sent to the department unmounted. Photographs should be either 8 by 10 inches or 11 by 14 inches in size. The department will mount these exhibits as far as practicable on cards 22 by 28 inches in size, and will display them in wing frames. The cards and frames will be provided by the department.

3. [Models and bas reliefs, as well as photographs and drawings, may be used in representing equipment and methods of work. Exhibitors desiring to contribute material of this character are requested to communicate with the department at once, as the available space is limited.]

4. Literature will form a very important part of the exhibit, and the officers of all associations, public and private institutions, and State and municipal departments belonging to Group XVI are requested to send to the department without further notice copies of their latest reports, showing what additional literature they would be willing to contribute.

5. Institutions or individuals desiring to participate in any of the collective exhibits are invited to communicate with the department, giving specific information in regard to the character of the proposed contribution and the length of time needed for its preparation. As soon as these communications have been received the plans for the entire exhibit will be outlined, and circulars will be issued giving special regulations in regard to each important section.

Following the outlined plan of the foregoing instructions, the following suggestions are given for the sake of uniformity of presentation:

1. The prevention of the spread of disease being a matter of the highest sanitary importance, the data called for in blank A, accompanying this circular, are requested.

2. Under the head of No. 2, photographs are desired representing any of the following objects, following the order given under class 111 of the general classification:

Laboratories, either chemical or bacteriological, maintained by your board. Exterior and interior views.

Photographs illustrating apparatus recommended by your board for disinfection, and other means employed for the prevention of the spread of infectious diseases.

Apparatus for filtration of drinking water.

Public baths.

Disposal of sewage, filtration, chemical precipitation and other methods.

Sanitaria, general arrangement of buildings—water-cure establishments.

Micro-photographs, illustrations of special lines of work accomplished in your laboratory.

Isolation hospitals for infectious diseases or consumption, recommended by your board or in existence in your State or city. Exterior and interior views and plans.

Methods of water filtration adopted in your State or by your city—photographs of works.

Methods of sewage disposal, photographs of irrigation or filtration fields and pumping stations, and other modes of disposal.

Crematories for incinerating the dead. Exterior and interior views and plans.

Public establishments maintained by your board or by the State or by private authorities, for the production of vaccine lymph, antitoxin or antirabic treatment, or for other kindred purposes.

Abattoirs and public slaughterhouses recommended by your board. Exterior and interior views and plans.

3. In consequence of the limited space assigned it will not be practicable to exhibit models or bas reliefs.

4. One complete set of the reports of your board is desired, together with one copy each of any other publications you may have issued either in the form of books, pamphlets, circulars, or otherwise. If it is not practicable to send complete sets, please to send them of the last five or ten years. (See Form B.)

(Further information is desired upon the points requested in the inclosed blank—see Form B.)

Photographs are requested illustrating any or all of the foregoing topics and of any other subjects relating to public hygiene which have been included in the work of your board. These photographs

should be of the size or sizes indicated in the general instructions (8 by 10 or 11 by 14 inches). Each photograph should be distinctly marked on the back with a descriptive label.

Respectfully yours,

SAML. W. ABBOTT, M. D.

(Franked envelopes are inclosed for reply.)

FORM A.

[United States Commission to the Paris Exposition of 1900.—Hygiene section.]

From ———.
(Name of State or city making return.)

Prevalence of certain infectious diseases.

[Cases and deaths reported to the board of health of ———, 1894-1898.]

Year.	Smallpox.		Typhoid fever.		Diphtheria and croup.		Scarlet fever.		Measles.	
	Cases.	Deaths.	Cases.	Deaths.	Cases.	Deaths.	Cases.	Deaths.	Cases.	Deaths.
1894										
1895										
1896										
1897										
1898										

Please return this form properly filled out to Dr. S. W. Abbott, 142 State House, Boston, not later than November 1, 1899.

FORM B.

[United States Commission to the Paris Exposition of 1900.—Hygiene section.]

1. Name of organization, ————.
2. Date of organization, ————.
3. Annual expenditures. For general expenses of board: First year after establishment, 18—, ———; 1895, ———; 1896, ———; 1897, ———; 1898, ———.
Appropriation for 1899, ———.
4. Special appropriations and expenditures. Please to state under the following heads the amounts expended by your board or by your State for each of the following purposes, in each of the years noted:

Cattle inspection and indemnity.	Food and drug inspection.	Registration of vital statistics.	Other purposes please specify.
1895			
1896			
1897			
1898			
1899 (appropriation)			

Any further information in regard to your operations in special lines will be welcome. If the work above indicated is intrusted to some other board or boards, please give address of such boards or commissions: ————.

5. What contingent funds have been at your disposal and for what purposes in the past ten years, and how much has been expended from this? ————.

6. Are you willing to send an exhibit to the Paris Exposition of 1900? ————.

7. What other information do you desire to communicate as a contribution to a general sketch of the work in the United States? ————.

8. Please to return this sheet with your reply not later than October 15, 1899, to Dr. S. W. Abbott, 142 State House, Boston, Mass.

Photographs, plans, drawings, and diagrams to be mounted or framed should also be sent to Dr. Abbott.

9. Please to send one full set of your annual reports and other publications securely packed to Horace J. Ragen, director education and social economy exhibit, Albany, N. Y., not later than October 15, 1899. It is also suggested that packages of books weighing more than 20 pounds be securely packed in wooden boxes. Those of less weight may be packed in heavy paper.

Two copies of this circular are sent to each address, one of which may be retained by the receiver.

_____,
Secretary State Board of Health of _____.

FORM C.

[United States Commission to the Paris Exposition of 1900.—Hygiene section.]

1. Name of city making return, _____.
2. In what year was your board established? _____.
3. What amounts have been expended under your direction or in your city in each of the years indicated below, and for the purposes named? _____.

	General expenses of office and administration, including salaries of board.	Prevention of spread of infectious disease. ^a	Medical inspection of schools.	Inspection of nuisances.	Milk and food inspection.	Street cleaning.	Garbage and ash cleaning and disposal.	Quarantine.	Registration of statistics of mortality.	Plumbing and gas inspection.	Tenement-house inspection.	Other sanitary purposes.	Total amount expended for sanitary purposes.
First year of establishment, _____, 18—.....													
1895 (expenses).....													
1896 (expenses).....													
1897 (expenses).....													
1898 (expenses).....													
1899 (appropriated).....													

^a This should include the running expenses of infectious-disease hospitals, pesthouses, disinfection, and all matters pertaining to this subject.

If it is not practicable to specify amounts expended for different purposes, please state total sum expended. Approximate figures may be given if some of the objects enumerated are controlled by other authorities. It will be taken as a favor if you will ascertain the amounts and enter them above. Please return one of these blanks filled out to Dr. S. W. Abbott, 142 State House, Boston, before October 15, 1899.

_____,
(Name of official making return.)

FORM D.

[United States Commission to the Paris Exposition of 1900.—Hygiene section.]

Vital statistics of the State of ———. Deaths from certain causes.

Years.	Registered living births.	Stillbirths.	Registered deaths. ^a	Deaths under one year.	Consumption.	Pneumonia.	Typhoid fever.	Smallpox.	Measles.	Scarlet fever.	Diphtheria and croup.	Whooping cough.	Cholera infantum.	Dysentery.	Diarrhea.	Cerebro-spinal meningitis.	Cancer.
1871.....																	
1875.....																	
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1897.....																	
1898.....																	
Total ...																	

^aNot including stillbirths.

Please return this form properly filled to Dr. F. W. Abbott, 142 State House, Boston, not later than October 15, 1899.

ALBANY, N. Y., *June 1, 1899.*

To Colleges and Universities:

Please find inclosed a blank calling for “statistics on the courses, instructors, students, and equipments of colleges, universities, professional and technical schools in the United States.” You are respectfully requested to make the necessary entries and return the blank to the director of education and social economy at your earliest convenience. We desire to obtain this information from a purely departmental standpoint, and have therefore requested that each instructor or student be counted in each department where he offers or attends lectures.

Yours, very respectfully,

HOWARD J. ROGERS,
Director Education and Social Economy.

Approved:

FERDINAND W. PECK,
Commissioner-General.

ALBANY, N. Y., March 28, 1899.

To Colleges and Universities:

———— is respectfully requested to consider favorably the advisability of participating in the educational exhibit of the United States at the Paris Exposition of 1900.

The inadequate space assigned this country in this group, as well as the scientific theory underlying the French classification, renders impossible the assignment of individual space to institutions and compels the adoption of the collective exhibit plan. In other words, the aim of the department of education will be to show the most advanced work that the United States as a nation is doing in each field of educational effort.

The advisory committee on the Paris Exposition for colleges and universities appointed by the National Educational Association approves this plan as the only practical one, and further urges that each of the colleges and universities, in addition to whatever other matter of general interest it may contribute, develop some particular lines of work for which its equipment or environment seems more specially adapted than that of other institutions.

For the general plan of the exhibit, methods of representation, and list of advisory committees, you are respectfully referred to circular 1 of this department, a copy of which accompanies this communication.

The expenses connected with the exhibition are borne by the United States Commission after said exhibits are delivered to this department for shipment. In general it may be stated that cost of preparation falls on the institutions, and cost of installation and care on the Commission.

Will you please indicate upon the inclosed "return blank" whether ——— will take part in the Exposition and the nature of the material it is willing to contribute?

Yours, very respectfully,

HOWARD J. ROGERS,

Director of Education and Social Economy.

(Similar letters were written inclosing blanks to schools for defectives and normal schools, which are omitted in printing.)

ALBANY, N. Y., March 10, 1899.

To State Superintendents of Public Instruction:

A circular of general information concerning the educational exhibit of the United States at the Paris Exposition of 1900 has recently been mailed to you. As stated therein, the plan of the Exposition renders it impossible to make individual assignments of space, and a collective exhibit, national in character and carefully classified, will be shown.

Many exhibits of a general nature can be arranged for at once, and valuable suggestions and information given concerning others. The time is none too long for adequate preparation, and your prompt attention to the following requests is earnestly asked:

Will you send to the director of this department:

(1) Photographs of ten of the best school buildings in your State? The exterior view and at least two good interior views of each are desired. The photographs should be either 8 by 10 inches or 11 by 14 inches in size, and should be sent unmounted. On the back of each print should be plainly written with a pencil (*a*) grade of school, (*b*) location, (*c*) date of erection, (*d*) cost exclusive of site. Photo-engravings of architect's plans will also be valuable.

- (2) One copy, bound in leather, of your last State report?
- (3) One copy, bound in leather, of the latest edition of the school laws of your State?
- (4) Copies of administrative blanks and forms used in conducting the business of your office?

Will you fill out the accompanying blank and return it to this department at your earliest convenience?

Yours, very respectfully, HOWARD J. ROGERS,
Director Department of Education and Social Economy.

[United States Commission to the Paris Exposition of 1900.—Department of education and social economy.]

Statistics on courses of study, instructors, students, and equipment of colleges, universities, professional and technical schools in the United States.

General courses.	Courses open to (a) professional students, (b) graduate students, (c) graduate and undergraduate students (give one total for a, b, and c combined).				Courses intended primarily for undergraduate students.			
	Number of courses 1898-99.	Number of instructors 1898-99. ^a	Number of students 1898-99. ^a	Estimated value of equipment. ^b	Number of courses 1898-99.	Number of instructors 1898-99.	Number of students 1898-99.	Estimated value of equipment. ^b
Philosophy, including psychology, anthropology, and ethics.								
Sociology and history, including economics and public law								
Language and literature.....								
Pure science (mathematics, astronomy, physics, chemistry, geology, biology).....								
Fine arts.....								
Professional and technical courses:								
Education								
Law.....								
Medicine								
Theology								
Engineering								
Architecture								
Agriculture								
Other special courses.....								

^aThese statistics should be prepared independently for each department of study. An instructor who offers courses, or a student who attends courses in several departments, should be counted in each department to which he belongs.
^bExcluding buildings.

(Signed) _____

Blanks of the following style were prepared for each department. They were filled out from notes taken on the space by some member of the respective departments and filed at the offices of the Commission daily:

UNITED STATES SECTION, _____, 1900.

[Department of education and social economy.]

Name of visitor, _____.

Address, _____.

Business, _____.

The visitor was especially interested in articles below:

_____.

_____.

CIRCULARS ISSUED BY J. B. CAULDWELL, DIRECTOR OF FINE
ARTS, GROUP II.

UNITED STATES COMMISSION TO
THE PARIS EXPOSITION OF 1900,
New York Offices.

Mr. ————.

DEAR SIR: Your application for space in this department has been received and placed on file. It will be duly considered at the proper time, and, meanwhile, all circulars and other information published by this department will be forwarded to your address.

All exhibits for the fine arts section must be approved by juries of selection duly constituted to examine works offered and to make report concerning them.

Very respectfully, yours, JOHN B. CAULDWELL,
Director, Department of Fine Arts.

Approved:
FERDINAND W. PECK,
Commissioner-General.

According to the French classification, only such works are eligible for admission to the contemporaneous exposition as have been completed since May 1, 1889.

NEW YORK OFFICES, ————.

Mr. ————.

DEAR SIR: Your application for space in the department of fine arts for ———— has been received. Such exhibit as you describe does not properly come under the classification of this department. I have referred your application to ————, with whom I would advise you to communicate.

Very respectfully, yours, JOHN B. CAULDWELL,
Director, Department of Fine Arts.

Approved:
FERDINAND W. PECK,
Commissioner-General.



UNITED STATES NAVAL EXHIBIT, GROUP XVIII, MODELS OF BATTLE SHIPS AND CRUISERS.

F.A-12.

JOHN B. CAULDWELL, Esq.,

*Director of Fine Arts,**U. S. Commission to the Paris Exposition of 1900,
20 Avenue Rapp, Paris.*

DEAR SIR: I desire to enter the following list of works, any of which I should be willing to have exhibited at the Paris Exposition of 1900:

Subject, ^a	Size (outside dimensions of frame).	Value for insurance.	Name and address of owner.

^a Works in class 7 are subdivided as follows: (A) Oil paintings; (B) water colors; (C) pastels; (D) illustrations and drawings; (E) miniatures. Class 8 (F) includes engravings and etchings. Class 9 (G) sculpture. Class 10 (H) architecture. Prefix to every work you enter its classifying letter, as above.

Very truly, yours,

(Signature:) _____.

(Address:) _____.

N. B.—According to the French classification, only such works as have been completed since May 1, 1889, are eligible for admission to the contemporaneous exposition. Several works should be listed in order to forestall the possible refusal of certain owners to lend those which are in their profession, and it is desired that each artist list such works in the order of their preference for exhibition purposes. These blanks, when filled out, will be considered strictly confidential and only for the use of this department.

This form of duplicate identification tag was used on exhibits in the department of fine arts:

<p>TACK. * [United States Commission to the Paris Exposition of 1900—De- partment of fine arts.] Artist..... Address..... Subject..... Agent and address..... Address for return of work (in Paris). TACK. * Attach this section only to ex- hibit.</p>	<p>To avoid error please follow these directions carefully. Fill in all blank lines on both sections of this paster. Every exhibit must have a paster attached. Do not separate these sections, tack or glue the smaller one as indi- cated. Exhibits not in competition for awards must be marked <input type="checkbox"/> H. C. in this space.</p> <hr/> <p>Artist..... Address..... Subject..... Owner..... Agents and address..... Address (in Paris) where work should be returned at the close of the Exposition..... Do not detach this section, but leave it free.</p>
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**CIRCULARS ISSUED BY A. S. CAPEHART, DIRECTOR LIBERAL
ARTS AND CHEMICAL INDUSTRIES. GROUPS III AND XIV.**

Sent to prominent publishing houses:

MAY 3, 1899.

GENTLEMEN: The classification, Group III, class 13, Paris Exposition of 1900, provides for the exhibition of "New books and new editions of old books," "collection of works forming special libraries," "reviews and other periodicals," "albums, musical publications," etc.

It is desired to learn at this time if it is your purpose to make an exhibit at the Paris Exposition under the above classification. In addition to the usual manner—that of securing space, installing and conducting exhibits by personal presence, or through representation—it will be possible for collective exhibits, which exhibits could be shipped to Paris, installed and cared for by this Commission at an expense prorated among participating exhibitors.

Your attention is directed to the fact that publishers must secure space in their own behalf through the Commissioner-General for the United States, and that agents can not initiate or enter for award.

A very early reply will be appreciated.

Respectfully, yours,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

Specimen of notice sent at various times to proposing exhibitors in different United States centers;

MAY 5, 1899.

GENTLEMEN: The writer can be found on Monday and Tuesday, May 8 and 9, at the offices of this Commission, 120 Broadway, Equitable Building, seventh floor, and would be pleased to then confer with you upon the subject of your participation in the Paris Exposition of 1900.

Yours, very truly,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

The following letter was mailed on May 5, 1899, to prominent manufacturers of presses, type, printing supplies, etc.:

This department is now engaged in the consideration of the applications for exhibit space in the printing-house machinery section at the Paris Exposition of 1900. If you desire to participate in this exhibition it will be necessary for you to give immediate reply to this letter.

Respectfully, yours,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

Sent to manufacturers of printing-house supplies:

MAY 6, 1899.

GENTLEMEN: If you do not intend to participate in the usual way at the coming Paris Exposition, it will be possible for your products to form a part of a collective exhibit.

This collective exhibit will be conducted under this department, and will avoid the expense of an attendant. The expense of installing and caring for this collective exhibit will be distributed pro rata among the different participants.

An early reply will be appreciated, with the name and description of the appliance or device which you wish to exhibit.

Yours, very truly,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

Sent to manufacturers of general chemicals, and also to publishing houses and others:

MAY 10, 1899.

GENTLEMEN: In addition to the usual manner of making exhibits, that of securing space, installing products and maintaining same by personal presence or representation, opportunity will be afforded manufacturers of paper cutter knives (as well as perhaps some other products classified in the department of chemical industries at the Paris Exposition of 1900) to offer their products to become a part of a collective exhibit. Such exhibits would be shipped to Paris, installed and cared for by the United States Commission, and the expense thereof prorated among participating exhibitors.

It is desired to learn at the earliest possible date if you intend to become either a direct exhibitor or a participant in a collective exhibit.

Your attention is directed to the fact that producers must secure space in their own behalf through the Commissioner-General for the United States, and that agents can not initiate or enter for award. Please give this matter your early attention and prompt reply, and oblige,

Yours, very truly,

A. S. CAPEHART,

Director Liberal Arts and Chemical Industries.

Sent to all manufacturers interested in products classified in Groups III and XIV:

MAY 15, 1899.

GENTLEMEN: Occasion is taken to remind you that United States products can be exhibited at the Paris Exposition of 1900 in United

States sections only. Agents can not secure exhibition space. Producers must do this themselves.

If it is your purpose to make an exhibit, the subject should receive your very early attention, in order that your application for space may be of record when assignments of same are made.

Inclosed please find blank application.

Respectfully, yours,

A. S. CAPEHART,

Director Department Liberal Arts and Chemical Industries.

Sent to all important manufacturers of instruments of precision:

MAY 16, 1899.

GENTLEMEN: It is desired to learn at this time if it is your purpose to participate in the exhibition of instruments of precision, United States section, Paris Exposition of 1900. As a definite allotment of space will be made to all proposing exhibitors within the very near future, it is desirable that you give this matter prompt consideration and reply.

For purposes of information, a blank application is inclosed here, and a book of general information upon the subject of the Paris Exposition of 1900 mailed you under another cover.

Yours, very truly,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

Sent to all proposing exhibitors in Groups III and XIV:

MAY 25, 1899.

GENTLEMEN: This department is now engaged in a definite allotment of space. If you have any further details or information concerning your exhibit that will aid me in this work so far as it appertains to your application, such as description in detail, dimensions, proposed manner of installation, etc., of your exhibit, I would be pleased to be so advised or receive same.

I beg to inform you that the French authorities claim the privilege of constructing all floors, partitions, and walls, and to charge for same. Until contracts are awarded for this work, it will not be possible to know the definite cost; previous to that time the French authorities announce that the maximum will not exceed 40 cents per square foot. Each exhibitor must pay all expense of constructing walls, partitions, and laying floors in his exhibit space, and for one-half the floor on the aisles in front or surrounding his space. Circulating aisles in this department average from 5 to 10 feet in width.

It is understood that exhibitors pay all expense of packing, shipping, installing, maintaining, and returning exhibits to place of origin, as well as insurance if desired by them.

Please inform this department if you will reimburse Commissioner-General Peck for any expense he may be compelled to incur in your behalf.

Respectfully, yours,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to all accepted exhibitors in the department of liberal arts and chemical industries.

Circular letter No. 2.

[Exhibitor will please fill in blanks and return to this department at once.]

Name of exhibitor, _____.

Address, _____.

Language for catalogue, _____.

Number label cards required, allowing one for each article exhibited, _____.

Value of exhibit, _____. When ready for shipment, _____.

Number shipping labels required, _____. Weight of exhibit, _____.

Number of packages, _____. Cubic measure of packages, _____.

Cubic feet required for storage of packages, _____.

Cubic feet required for storage of supplies, _____.

Will exhibit be conducted by personal representative? _____

Name of representative, _____.

Address of representative, _____.

Will exhibit be conducted by agent? _____.

Name of agent, _____.

Address of agent, _____.

Will exhibit be operative? _____. Will exhibitor manufacture in space? _____.

Does exhibitor propose to sell from space? _____.

Will motive power be required? _____. If so, how much power required: Steam, ____; electricity, ____; gas, ____; compressed air, _____.

Will sewage be required? _____. What capacity? _____.

Jurors at the Paris Exposition of 1900 will be apportioned in accordance with the number and importance of exhibits and exhibitors of official record in the catalogue. Please, therefore, give name, title, and address of any and all persons who will contribute to or have

their products or efforts represented in your exhibit, and who in your opinion may be entitled to have their names and addresses inserted in the official catalogue, or certified to the juries for consideration.

Respectfully, yours,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to all proposing exhibitors in Groups III and XIV:

CHICAGO, June 8, 1899.

You are on record with this Commission as having applied for an application blank. The allotment of space will be taken up in this department in a very few days.

If you desire to be considered in this allotment, it is absolutely necessary that you file your application at once. Please be so kind as to give an early reply, whether you will or will not exhibit.

Respectfully, yours,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to all proposing exhibitors in Group III:

JUNE 21, 1899.

GENTLEMEN: Before your application can be considered, it will be necessary for you to state that you will agree to reimburse Commissioner-General Peck for any expense that he may incur through the ruling of the French Exposition authorities. This expense will be a maximum charge of 40 cents per square foot for the flooring; and also, at this rate, for half the circulating aisles in front of the exhibitor's space. Aisles will average, in this department, from 5 to 10 feet in width.

Exhibitors must make exhibits in their own name, and this Commission can only deal directly with them. The exhibitor and not the agent must reimburse Commissioner-General Peck.

After the exhibitor so agrees, and having been allotted space, he may name an agent or agency to install and take charge of his exhibit during the Exposition.

Please give this an early reply.

Yours, respectfully,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to proposing typewriting-machine exhibitors in Group III, class 11:

CHICAGO OFFICES, *September 16, 1899.*

GENTLEMEN: In Group III, class 11, Paris Exposition of 1900, provision has been made for the exhibition of typewriters. Class 11 is one of eight classes in the liberal arts department, and this class alone has about 35 divisions, one of which is "Typewriting machines."

Nineteen United States manufacturers of typewriters have applied to the Commissioner-General for space in which to exhibit their machines. The amount of space applied for by these 19 typewriter manufacturers anticipates an area greater than the total of the entire liberal arts section; while the applications of record in the liberal arts department from persons desiring to exhibit in the eight classes, including typewriter applications, call for an amount of space seven times greater than the total area allotted to the United States for entire liberal arts section.

Recognizing the importance of the typewriting machine as an adjunct to almost every feature of professional and industrial life in the United States, and in an endeavor to give the greatest possible representation to the typewriting industry at the Exposition of next year, a space has been reserved in the liberal arts section for exhibits of this character greater in floor area than that accorded to two entire classes in this department. This space is 464 square feet, being 16 feet deep by 29 feet long. In this space will be installed an exhibit of typewriting machines and typewriter supplies.

This exhibit of typewriting machines will be made on a platform raised about 10 inches above the floor level, with longitudinal sides 12 feet 6 inches in length. Upon this platform will be placed special devices containing five compartments, one above the other; and upon each shelf each typewriter exhibitor will be permitted to exhibit one machine—five machines in all. Above each exhibit will be suspended a tablet upon which may be inscribed the name and address of the exhibitor; the entire exhibit to be inclosed by a railing. The four corners of this space will be occupied by exhibits of typewriter supplies and instruments which are recognized as accessories in the use of typewriting machines.

The expense of constructing and decorations in and about this space will be prorated among participating exhibitors, and it is now estimated that the cost to individual exhibitors will not exceed \$50.

As you are an applicant in this department for space in which to exhibit typewriting machines, you will be permitted to occupy one of the sections in the above-described exhibit space if you desire, and will indicate the same to this department immediately upon receipt of this information.

You will understand that this provides for the official installation, exhibition, cataloguing, and initiation for award of typewriting machines.

The limited space in the liberal arts section having precluded the granting of office room to exhibitors, a general office will be maintained in the center and front of the mezzanine story in this section. This office will be supplied with furniture, stationery, etc., from contributions on the part of the liberal arts exhibitors. Those contributing to the purpose will be entitled to the privileges of the office. Should you become an exhibitor, you will be notified as to this detail later on.

In reply to this letter please state whether you will or will not make an exhibit, under the above conditions, in this department.

Respectfully, yours,

A. S. CAPEHART,

Director Department Liberal Arts and Chemical Industries.

Sent to all publishers of important class journals.

Circular letter No. 4.

With a view to making (without cost to publishers) a comprehensive exhibit of the many reviews, periodicals, and other publications devoted to the sciences, arts, industries, and resources of the United States at Paris next year, the Commissioner-General has supplied this department with a fund to bear the expenses thereof.

The French classification, Group III, class 13, provides for an installation of this character. Publishers desiring to take advantage of this opportunity are requested to supply the Commissioner-General with the material necessary to make the exhibit. This material should consist of one bound volume of your publication for the year 1899 or any period thereof, packed for sea voyage, shipped by express prepaid and addressed "United States Commissioner-General, Paris Exposition of 1900, New York City."

As these exhibits will be made in the structure built by the United States, known as the publishers' building, you are requested to supply the current issues of your publication from March 1 to October 1, 1900, mailed postage prepaid and addressed "United States Commissioner-General, publishers' building, Exposition grounds, Paris, France." These current issues will be kept on file and supplied to visitors for reference, reading, etc., upon demand.

These exhibits will be officially catalogued and entered for award; and all expense in connection therewith, after delivery in New York, will be borne by the Commissioner-General.

The publishers' building, which is an annex to the department of

liberal arts, will be under the direction of Mr. Charles H. Simms, assistant director of this department, and formerly publisher of the Dayton, Ohio, Daily News, who will also have charge of such courtesies as may be extended by the French Exposition authorities through the Commissioner-General to the public press of the United States.

You will understand that the exhibit herein referred to in no way relates to any exhibit you may make of your publication in the regular space and class devoted to the industry which such publications may specifically represent.

If you desire to avail yourself of this opportunity please fill out the attached blank and return the same to this department at once. As a practical publisher you will recognize that the Commissioner-General must know at the earliest possible date the number and dimensions of bound volumes to be exhibited, in order that the necessary amount of casings, etc., may be provided in advance. Please, therefore, give this matter immediate attention.

The title of your publication should be plainly visible on back of bound volume when standing on shelf of bookcase.

Respectfully, yours,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

Sent to all intending exhibitors of class journals.

(Please execute and return at once.)

Application for space.

[Exhibit United States publications, Paris Exposition, 1900.]

Name of publication, ———— ————.

Address, ———— ————.

Name of publisher, ———— ————.

(State here the specific science, art, or industry to which your publication belongs.)

Please give the name, title, and address of any and all persons who may, in your opinion, be entitled to certification for consideration by the juries of award for their efforts in connection with your exhibit—such as literary contributions, typographical achievements, bookbinding excellence, etc.

————— ————.

————— ————.

Number of volumes to be supplied, ———.

Dimensions of each volume, ——— feet ——— inches; height standing in bookcase, ——— feet ——— inches; thickness, ——— feet ——— inches.

(The title of your publication should be plainly visible on the back of bound volume when standing on shelf of bookcase.)

FERDINAND W. PECK,

Commissioner-General, Paris Exposition, 1900.

DEAR SIR: This is to assure you that the above-named publications will be supplied for exhibition under the terms and conditions of your circular No. 4; and that current issues of same will be mailed and addressed to you at Paris, France, from March 1 to October 1, 1900.

Sent to all accepted exhibitors in the department of liberal arts and chemical industries:

Circular letter No. 1.

By giving immediate attention to the subject of the subjoined letter you will facilitate the completion of your case for official certification as a United States exhibitor at the Paris Exposition of 1900.

Your attention is particularly directed to the desirability of having you transmit to this department at once the name, title, and address of any and all persons who have contributed to, or whose products or efforts will be represented in your exhibit and who may be entitled to certification for consideration by the juries of award.

Respectfully, yours,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to all accepted exhibitors of class journals:

CHICAGO OFFICES, *January 6, 1900.*

DEAR SIR: If you have not already done so, please have your bound volume or volumes for exhibition at Paris prepared at once and forwarded, charges prepaid, to the following address: "United States Commissioner-General, H. P. Campbell & Co.'s Warehouse, Liberal Arts Department, 129 Charlton street, New York City."

The shipment should reach its New York destination on or before the 20th of this month.

Please inform this department at once if you will be able to comply with the above.

Respectfully, yours,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to all accepted exhibitors in the department of liberal arts and chemical industries:

CHICAGO OFFICES, Jan. 15, 1900.

DEAR SIR: If you desire further information from this department please telegraph at once.

You are reminded that the Exposition opens officially on Saturday, April 14. Awards will be based on a system of points. Exhibits not ready on the opening day will lose one point for each day's delay.

It is assumed that you have either shipped or arranged, through some responsible agency, for delivery of your material in time.

It is suggested that you accompany your shipment with dust covers for use when the Exposition buildings are being cleaned.

The Paris offices of the Commissioner-General are located at 20 Avenue Rapp, which will be the address of the writer after February 1, unless you are otherwise notified. My cable address is "Comgen, Paris, Capehart;" Western Union code used.

Respectfully, yours,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

FEBRUARY 6, 1900.

MR. WILLIAM C. BRYANT,

*Sec'y Am. Newspaper Pub's Ass'n,
322 Potter Bldg., New York, N. Y.*

DEAR SIR: It is hoped to have in the general reading room of the publishers' building, Paris Exposition, current issues of leading newspapers of the United States. It would be extremely pleasant if we could have all the papers of your association send at least one, preferably two copies, of each issue between the dates of March 15 and October 15, addressed "Publishers' building, Paris Exposition, Paris, France."

This department will shortly issue a circular letter, which will be sent to the leading newspapers of the country, and enough of these could be sent to you to supply one to each of your members, if you so desire. In this connection their attention could be called, also, to the fact that if any of their representatives intended visiting Paris during the Exposition every facility and courtesy possible will be extended by the writer. For your information a circular descriptive of the publishers' building is herewith inclosed.

Will you kindly reply, and urge upon your members that they have on file current numbers of their respective papers, and oblige,

Yours, very truly,

A. S. CAPEHART,
Director of Liberal Arts and Chemical Industries.

Sent to all important publishers and manufacturers of printing-house supplies:

UNITED STATES COMMISSION TO
THE PARIS EXPOSITION OF 1900,
Chicago Offices, February 8, 1900.

GENTLEMEN: Commissioner-General Ferdinand W. Peck has constructed at the Paris Exposition a building which is known as the publishers' building, and is located in the Esplanade des Invalides section. This building is unique in its character and construction, and will contain in the center a space devoted to the interests of publishers. These quarters will be equipped with appropriate furniture and modern conveniences for correspondence, mail, telegraphic, messenger, and other necessary services, and will be available to United States publishers as a general rendezvous and meeting place.

The publishers' building, which is an annex to the department of liberal arts, will be under the direction of Mr. Charles H. Simms, assistant director of this department, who will also have charge of such courtesies as may be extended by the French Exposition authorities, through the Commissioner-General, to the public press of the United States.

In the general reading room it is desired to have current issues of your publication on file. Will you therefore kindly send one or two copies of each issue from March 15 to October 15, inclusive, addressed: "Publishers' Building, Paris Exposition, Paris, France?"

It is desired that any duly accredited representative of your publication visiting the Paris Exposition make use of the above facilities and courtesies.

Respectfully, yours,

A. S. CAPEHART,
Director Liberal Arts and Chemical Industries.

PUBLISHERS' BUILDING, PARIS EXPOSITION.

The edifice at the Paris Exposition which is to be known as the United States publishers' building, and now being constructed under the authority of Commissioner-General Peck, is to be an annex to the department of liberal arts and chemical industries, of which A. S. Capehart is director. This building is for the exclusive exhibition of American printing-house machinery and allied interests, and in it will be maintained a headquarters for the publishers of the United States. These headquarters, as well as the building, will be under the charge of Charles H. Simms, assistant director of the department of liberal arts and chemical industries.

The building will be unique both in the character of its construction and appearance. It will be situated immediately adjoining the main exhibit palace in the Esplanade des Invalides section of the Exposit-

tion, the palace in which will be displayed the manufactured products of the United States, such as decorations and furnishings of public and private buildings, silverware, jewelry, stationery, ceramics, etc.

The ground to be occupied by the publishers' building is studded with a series of shade trees. The interior will resemble a large gallery made up of a series of domes supported by ornamented columns, the whole handsomely and appropriately decorated.

In about the center of this building, which, it will be observed, is to be one continuous exhibit hall, will be located the space known as the publishers' headquarters. These quarters will be equipped with appropriate furniture and modern conveniences for correspondence, mail, telegraphic, messenger, and other necessary service, and will be available to United States publishers as a general rendezvous and meeting place; and at these headquarters United States publishers who may desire courtesies from the Exposition authorities will be expected to register.

Around these headquarters will be installed the exhibits of American printing-house machinery, appliances, and supplies. These, for obvious reasons, can not be described in detail at this time. It is enough to say, however, that they will comprise in their composite, as well as in sequence form, an exhibit which will include practically all of the very latest, most novel, and efficient machinery, appliances, devices, methods, and processes now employed in modern United States commercial, publishing, and newspaper printing establishments, beginning with the handling of the single movable type in a well-arranged and perfectly equipped commercial printing office, the various machines for the mechanical composition of type, the latest appliances for the practice of electro-deposition processes, a complete commercial bookbinding establishment, introducing the latest automatic machinery for this class of work; various styles of embossing, scoring, mezzotint, color, and book-printing presses, and an up-to-date multiple newspaper perfecting machine of large capacity.

Copies of the following letter were sent to publishers of important daily newspapers throughout the United States:

FEBRUARY 2, 1900.

DEAR SIR: The writer will shortly leave for Paris and while there will have charge of the publishers' building. This building will be headquarters for the newspaper fraternity, and every courtesy possible will be shown them. It is hoped that members of your staff visiting the Exposition will call upon the undersigned and avail themselves of such courtesies and conveniences as will be offered in the publishers' building.

In the reading room it is hoped to have a file of the current issues of your publication. Will you kindly advise me if your publication will be sent, March 15 to

October 15, inclusive, addressed to Publishers' Building, Paris Exposition, Paris, France? If you could consistently furnish two copies of each issue, the courtesy would be very highly appreciated. Awaiting your reply,

Yours, very truly,

A. S. CAPEHART,

Director of Liberal Arts and Chemical Industries.

**CIRCULARS ISSUED BY F. E. DRAKE, DIRECTOR, MACHINERY
AND ELECTRICITY. GROUPS IV AND V.**

CHICAGO OFFICES, *May 24, 1899.*

GENTLEMEN: For the information of applicants for space in this department, and those who may not have been present at the conference in New York, May 17, and that in Chicago, May 23, I desire to review, briefly, the conditions existing in reference to space, and the proposed plan by which class 22 may be augmented by the erection and equipment of a model American machine shop in the official annex of the Exposition at the Park of Vincennes, some 7 miles distant from the main palace of machinery. In the Exposition proper we have but 11,000 square feet or exhibit space which can be devoted to class 22. This extremely limited space renders it impossible to make an adequate display of even the most recent improvements and inventions in machine-shop practice and equipment. The necessity for acquiring additional space is obvious.

At the Park of Vincennes, which will contain the official exhibits of all nations in railway appliances and apparatus, locomotives, trains, etc., automobiles, bicycles, small water craft, life-saving apparatus, etc., permission has been granted the United States for the erection of a model machine shop for the accommodation of American exhibitors in class 22, who can not be cared for fully in the main Exposition. The Commissioner-General has acquired the right to construct this building, covering an approximate space of 78 feet in width by 245 feet in length, which will give a possible exhibit space of 19,000 or 20,000 square feet on the ground floor and in the two galleries on either side of the main bay. It is proposed to install in this building a power plant which will furnish electric service to the different sections or exhibits.

It is intended that to each exhibitor in class 22, who accepts the invitation of the Commissioner-General and exhibits in this annex, shall be given a space in the main machinery building on the Champ de Mars, where he may exhibit one or two recent and interesting machines, which may possibly be placed in operation, if the exhibitor desires. With this space for a sample machine or two will be given sufficient space to establish the usual headquarters, where prospective customers and visitors may be met and interested with literature, etc. The remainder of the exhibit to be placed in the annex building at

Vincennes, preferably in operation, showing the character of the work performed by the different types of machines. The means of communication and transportation for passengers between the main Exposition grounds and the annex are varied in character and quite ample for all practical purposes. All exhibits at Vincennes are accepted officially by the administration, and will be submitted to the examination of the international jury of award.

The entire expense of the machinery annex must be borne by the exhibitors participating, as well as the care and maintenance thereof and the actual expense of furnishing motive power required to propel the machinery. The expense of the building, assessed pro rata against the exhibitors therein, will not exceed \$1.25 per square foot of exhibit space, and may be less than \$1. This sum does not include heavy machinery foundations, railings, partitions, shafting, etc. The installation and operation of the power plant in this annex building will be undertaken by this department and only the actual operating expense thereof assessed against users of power, connections being made at the exhibitor's expense from motors operating his shafting to the current mains running the entire length of the building. The maximum cost of the power service will not exceed \$5 per month per horsepower. In the main machinery hall on the Champ de Mars there will be no charge for either steam or electric power, exhibitors making the necessary connections at their expense.

Having briefly stated the approximate cost to the exhibitor of the proposed building, it is but just to state that the administration of the French Exposition imposes upon each country a certain charge which will cover the floors, partitions between national exhibits, sunshades, light screens, etc., although it does not make any charge whatever for the actual floor area occupied. After careful computation, we believe the maximum will not exceed \$1 per square foot for this arbitrary expense in the main building.

Briefly summing up the expense which will be assessed by the Exposition authorities and the Commissioner-General against exhibitors in this class:

Main building, per square foot, maximum.....	\$1.00
Annex building, per square foot, maximum.....	1.25
Power, Champ de Mars.....	No charge.
Power, annex, maximum per horsepower per month.....	5.00

The cost of the railings, shafting, connections, special cases, and general treatment of exhibit spaces must be borne by the exhibitors, as well as the other customary expenses for care, janitor service, maintenance, etc., as is usual in similar expositions.

A definite decision as to the machinery annex must be reached within a few days; therefore you are requested to communicate, by letter or wire, your decision as to whether you will be willing to exhibit in the

machinery annex, bearing your pro rata portion of the expense, with a limited headquarters in the machinery section on the Champ de Mars. This information should reach this office before the 1st day of June, 1899. Immediately thereafter the allotting of space will be undertaken and notices be sent of the approximate spaces which can be awarded applicants in this class.

At the two conferences above referred to an informal vote was taken as to the desirability of constructing the annex and exhibiting machinery comprised in class 22 in the manner herein outlined. The vote was affirmative, without a dissenting voice.

Very respectfully,

F. E. DRAKE

Director of Machinery and Electricity.

IMPORTANT NOTICE TO EXHIBITORS ON CHAMP DE MARS, DEPARTMENT
OF MACHINERY AND ELECTRICITY.

CHICAGO OFFICES, *July 19, 1899.*

GENTLEMEN: The following regulations are promulgated for space arrangement and installation:

(a) A heavy floor will be laid by the French authorities, the cost of which is included in the assessment estimated at \$1 per square foot, maximum.

(b) Supplemental floors, wherever necessary or desirable, must be erected at the exhibitors' expense. Any exhibitor contemplating such supplemental floors or platforms for cases or exhibits should notify the department director without delay.

(c) Pavilions, booths, wall or free standing cases can not be accepted for installation until designs for same have been submitted and transmitted for the approval of the French authorities. Exhibitors intending the construction of such fixtures should consult the department.

(d) In designing wall or show cases the following limits must be carefully observed:

1. Wall cases (where permitted) must not exceed 3 meters in height.
2. Free standing cases must not exceed 4 meters in height.
3. Booths or façades must not exceed 4 meters, pinnacles or finials not included.
4. The extreme height of exceptional machinery or appliances may exceed 4 meters, but each individual exception must be passed upon by the department.
5. Exhibitors will not be permitted to erect partitions on the line dividing their space from neighboring exhibitors, except in special locations, nor will they be permitted to place wall cases or other obstructions on such division line.

(e) As far as possible a railing of uniform character will be required on aisles and division lines. The type and design of this railing will be promulgated later. The railing will be installed at the lowest

possible cost consistent with character and quality, and each exhibitor required to pay his pro rata therefor.

(f) Electrical power only will be supplied free of charge to those requiring driving energy. A current will be supplied at either 125, 250, or 500 volts direct, also an alternating current at 2,200 volts, 50 periods per second, three phase. Exhibitors must provide suitable motors for utilizing the current, and must bear the expense of making necessary connections to mains, etc.

A very limited quantity of gas and water can be provided gratis, all connections, etc., being at the expense of the exhibitors.

Steam for engines, at 142 pounds pressure, will be supplied by the authorities, under conditions which will be furnished on application.

Compressed air in a limited quantity will be furnished at from 80 to 90 pounds pressure.

Each exhibitor must provide such framework or superstructure as may be required for the installation of countershafting, etc. It is earnestly desired that all moving machinery be propelled by direct connected motors or individual motors with short belts or other devices for transmitting the power necessary.

Please furnish the department at once with information as to the total amount of power which will be required for operating machinery on the Champ de Mars. The reduction of space will, in many cases, reduce the amount of power necessary, and these revised figures should be received at this office not later than the 1st of August.

Very respectfully,

F. E. DRAKE,

Director of Machinery and Electricity.

Approved:

FERDINAND W. PECK,

Commissioner-General.

NEW YORK OFFICES, *October 20, 1899.*

GENTLEMEN: Owing to the limited area granted to the United States for the exhibit of electrical machinery devices and accessories, it will be impossible for the Commissioner-General to make individual allotments to separate firms in the line of the smaller electrical manufactures, such as incandescent lighting fixtures, telephones, porcelain goods, instruments of precision, meters, house goods, etc. After some months of study a plan has been arranged whereby many such firms desirous of being represented at the Paris Exposition may be accommodated.

The plan as outlined is designated to relieve exhibitors in this class of the necessity of sending a special paid representative to install and care for their exhibit during the period of the Exposition.

An area approximating 1,500 square feet has been set aside for what may be termed "a collective electrical exhibit." This combined exhibit is to be in charge of a superintendent designated by the director of the department, by and with the consent of the exhibitors. The space mentioned will be provided with a number of wall cases as well as a proportionate number of free standing cases, in which will be arranged, under the supervision of the superintendent, the various exhibits offered. This department will accept products of the various exhibitors in this class at the port of New York, will transport, install, present to the international jury of award, repack, and return the exhibits to New York, assuming all expense of flooring, partitions, show cases, signs, labels, etc., each exhibitor being given in advance a definite charge per square foot per case for the space selected and accepted.

A limited number of cases in this collective exhibit are still unassigned. To enable you to consider this subject thoroughly, I will state that the price of \$8 per square foot has been decided upon as a basis of charge which will cover the entire expense from New York to the Exposition and back to that port, as outlined above. The area of each case is reckoned on the basis of the vertical face of the case, beginning at the base line and extending to the top of the sign which is established immediately above the case. The uniform free standing case is 2 feet wide, 6 feet long, and 7 feet high, and has a base of wood reaching 2 feet above the floor line. Such cases may be divided in the center, lengthwise, by a partition which would render exhibit space possible on either side, and the total price for the entire case, including signs, is \$550; for a half a case, \$275. The base is so constructed that extra articles, or duplicates of those displayed within the case, may be stored for the examination of the jury of award or of interested parties. The bases to be securely closed and locked. The 6-foot section on the rear wall will cost \$300.

Full plans of the installation may be seen at the New York or Chicago offices.

Further information will be furnished upon your application.

Hoping to receive your response, which kindly address to the New York offices, Equitable Building, I remain,

Yours, very truly,

F. E. DRAKE,
Director of Machinery and Electricity.

IMPORTANT NOTICES TO EXHIBITORS IN THE UNITED STATES MACHINERY BUILDING AT VINCENNES, DEPARTMENT OF MACHINERY AND ELECTRICITY.

CHICAGO OFFICES, *October 23, 1899.*

GENTLEMEN: The following information is intended to cover, as far as possible, regulations in regard to space and the installation of machinery.

Detailed arrangement of each exhibit must be forwarded to the director of this department before November 10.

The outside dimensions of this building will be as follows: Main building 79 feet 6 inches by 348 feet 8 inches; front addition to the building 47 feet 4 inches by 227 feet 8 inches, with power plant in the rear.

The power plant will consist of two 250 horsepower Climax boilers, one Blake-Knowles "Simplex" feed water pump, one tandem compound noncondensing Ball engine of 300 horsepower, and one 200 kilowatt direct connected, 220 volt, direct current, Bullock generator.

A Shaw electric crane, furnished by Manning, Maxwell & Moore, having a capacity of 30 tons, will run the entire length of the main building in the central bay. It is confidently expected that this crane will be in readiness to operate by the 1st of March, 1900, and will be at the service of exhibitors, without charge, during the active installation period.

No line shafting will be supplied by this department, except by special arrangement, and all countershafting will be erected at the expense of the exhibitors. Electric current will be supplied at a pressure of 220 volts continuous current, and the mains will run the entire length of the building on either side. They may be tapped at certain points to furnish current for individual motors which are to be provided by exhibitors. This electric current will be supplied at the actual cost and assessed against the users semimonthly. As already stated in our previous correspondence, the maximum price per horsepower per month will not exceed \$5.

The columns and trusses in this building and addition will be 16 feet 4 inches apart, center to center, and where it becomes necessary to erect countershafting the same can rest upon the lower chord of the trusses, which lower chord will be 17 feet above the floor line in the main portion and 16 feet 10 inches in the addition. Detail of center steel columns and lower chord of main trusses is attached hereto.

Compressed air will be supplied at from 90 to 100 pounds pressure at the same rate per horsepower as stipulated for electric current. All expense of piping for the delivery of compressed air to the various spaces will rest upon the exhibitors interested.

The flooring of this building will be laid upon 2 by 6 inch stringers embedded in the earth, and as the soil is hard and gravelly this floor will support any ordinary machinery; however, heavy machinery should have special foundations, which the exhibitor must furnish.

Supplemental floors or platforms, wherever necessary or desirable, must be erected at the exhibitor's expense. If such floor or platform is contemplated this department should be notified without delay.

If it is necessary or desirable to erect booths, wall or free standing cases, designs of same should be forwarded to this department at once for approval.

A uniform railing will be required on aisles and division lines. This railing will be installed by the department at the lowest possible cost consistent with character and quality, and each exhibitor required to pay his pro rata therefor.

Signs should be dignified in character and erected in such manner as not to interfere with the light of neighboring exhibitors, nor can they project into the center of the building so as to in any way interfere with the passage of the traveling crane. Exhibitors having space on the main longitudinal aisle will place their signs on a line with the columns supporting the crane or in the rear of said position.

Suitable lavatories will be provided adjoining the boiler room where apartments will be available for exhibitors and their friends, and another apartment for workmen and mechanics. It will, therefore, be unnecessary for exhibitors to plan lavatory facilities within their space.

This building will not be open at night. As nearly the entire roof and sides of the building will be of glass, it will not be necessary to have artificial light.

Hoping to receive detailed arrangement of your exhibit at once, I remain,

Yours, very truly,

F. E. DRAKE,
Director of Machinery and Electricity.

UNITED STATES MACHINERY BUILDING AT VINCENNES,

November 4, 1899.

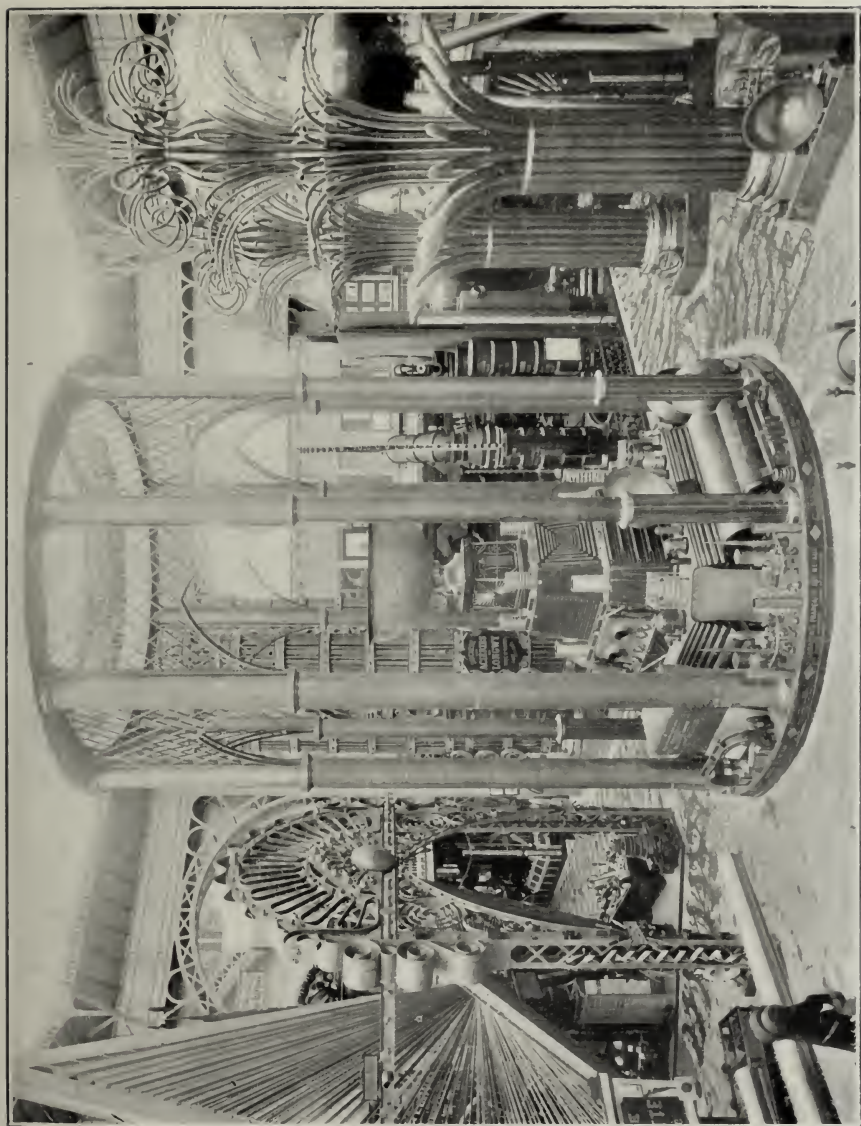
GENTLEMEN: In connection with this building, I take pleasure in reporting the progress made thus far, as follows:

After a number of changes in plans, owing to additional area being secured and the great advance in the cost of all building materials since the inception of the idea of erecting such a structure, we are able, through the generous and hearty cooperation of the Carnegie Steel Company, the Berlin Iron Bridge Company, the Clonbrock Steam Boiler Company, the Bullock Electric Manufacturing Company, the Ball Engine Company, Manning, Maxwell & Moore, and the Shaw Electric Crane Company, to report that the framework, the traveling crane, and a portion of the power-plant apparatus will be shipped on the U. S. S. *Prairie*, sailing from the Brooklyn Navy-Yard on December 1, 1899.

Kindly note that the trustee has been authorized to call the second assessment of 50 cents per square foot, which I trust will receive prompt attention at your hands.

Yours, very truly,

F. E. DRAKE,
Director of Machinery and Electricity.



VIEW IN PALACE OF MINING AND METALLURGY, SHOWING FRENCH COPPER EXHIBIT AND METHOD OF INSTALLATION.

Official classification in English of Groups IV and V (machinery and electricity) with French terms to be used in shipping.

DEPARTMENT OF MACHINERY AND ELECTRICITY,
Chicago, January 5, 1900.

In complying with the regulations issued November 25, 1899, exhibitors in Groups IV and V will find the following data of value in properly filling out declaration blanks and marking packages.

F. E. DRAKE,
Director of Machinery and Electricity.

GROUP IV.—*Machinery.*

CLASS 19.—STEAM ENGINES.

Items in English.	Way in which goods should be declared on receipts or waybills.
Fire boxes, furnaces.....	Grilles en fonte, fourneau.
Chimneys or metal stacks for boilers.....	Chaudronnerie en tôle.
Boilers, stationary.....	Générateurs.
Boilers, semistationary or portable	Locomobiles.
Packing and fittings for boilers	Objets manufacturés.
Appliances for boiler feeding:	Non dénommées, emballées.
Brass or copper.....	Pièces de machines, non dénommées, emballées.
Iron	Robinetterie de cuivre.
Feed-water heaters, steam driers, superheaters....	Robinetterie de fer.
Steam transmission	Machines non dénommées, emballées.
Joints, cocks, and piping (copper or brass)	Tuyaux en cuivre.
Joints, cocks, and piping (iron)	Robinetterie de cuivre.
Engines, stationary, portable, and semiportable....	Robinetterie de fer.
Engines, movable	Machines non dénommées, emballées.
Valve gear, condensers.....	Locomobiles.
Regulators and governors	Tuyaux en cuivre.
Lubricating apparatus and accessories	Robinetterie.
Engines, moved by other vapor than steam.....	Mécaniques non dénommées, emballées.
Methods of testing and registering steam apparatus, association of owners of steam apparatus.	Pièces de machines et de mécaniques non dénommées, emballées.
	Machines non dénommées, emballées.
	Librairie.

NOTE.—The French terms given in right-hand column should not be construed as literal translations of English items, as they merely relate to the French railway freight tariff.

CLASS 20.—VARIOUS MOTORS.

Engines, operated by hot air, gas, petroleum, compressed or rarified air, ammonia, carbonic acid gas.	Machines non dénommées, emballées.
Parts of fittings for such machines	Pièces de machines non dénommées.
Hydraulic motors, wheels, turbines, water-pressure engines, horsepowers, tumblers, spring, counterweight, and pedal motors, etc.	Machines et mécaniques non dénommées, emballées.

CLASS 21.—GENERAL MACHINERY.

Power-transmission apparatus:	
Shafting, pedestals, guides, jointed systems, clutches, pawls.	Arbres en acier ou en fer travaillés.
Gearing (steel or iron wheels)	Pièces non dénommées de mécaniques ou de machines.
Gearing (rough cast-iron wheels)	Roues en acier ou en fer.
Pulleys—	Roues d'engrenage en fonte non travaillées.
Steel or iron.....	Poulies en acier ou en fer.
Cast iron	Poulies en fonte.
Belts—	
Hemp	Courroies en chanvre.
Woven	Courroies en tissus.
Not specified	Courroies non dénommées.

GROUP IV.—*Machinery*—Continued.

CLASS 21.—GENERAL MACHINERY—Continued.

Items in English.	Way in which goods should be declared on receipts or waybills.
Power-transmission apparatus—Continued.	
Power cables—	
Aloe fiber.....	Cables en aloés.
Cotton.....	Cables en coton.
Hemp.....	Cables en chanvre.
Governors and speed regulators.....	Pièces non dénommées de machines ou de mécaniques, emballées.
Lubricating apparatus.....	Pièces de machines et de mécaniques, emballées.
Apparatus for measuring work of machines, counters, speed indicators, dynamometers, pressure gauges.....	Instruments de précision.
Weighing machines.....	Instruments de précision.
Machines for testing materials.....	Machines non dénommées emballées.
Gauging of liquids (instruments for), meters for water or gas.....	Instruments de précision.
Machines for handling heavy bodies, cranes, lifts, etc.....	Grues.
Elevators.....	Ascenseurs.
Machines for raising water, chain pumps, rams, etc.....	Pompes en fonte.
Fire pumps, fire engines.....	Machines non dénommées, emballées.
Apparatus for firemen's use (ladders).....	Pompes à incendie.
Hydraulic presses.....	Echelles.
Accumulators.....	Machines non dénommées, emballées.
Water pipe and accessories—	Accumulateurs à gaz, emballées.
Enameled iron.....	Tuyaux en fonte, émaillés à l'intérieur.
Not specified.....	Tuyaux non dénommées.
Brass or copper.....	Tuyaux en cuivre.
Air compressors.....	Machines non dénommées.
Air pipes.....	Machines, emballées.
Ventilators.....	Tuyaux en fer ou en plomb.
Transmission and distribution of power at a distance by water, steam, or air.....	Ventilateurs.
Apparatus and associations for prevention of accidents by machinery.....	Librairie.
	Objets manufacturés non dénommés.
	Librairie.

CLASS 22.—MACHINE TOOLS.

(1) For working in metal:	
Machines working by shock, pressure or tension, steam hammers, trip hammers, drop forging and swaging machines, punching machines, shears, stamps, stamping presses.	Machines-outils, emballées.
Equipment and tools for handwork—	
Vises.....	Étaux.
Files.....	Limes préparées.
Graving tools, taps and dies, screw plates.....	Taillanderie (cutting tools) non dénommée.
Methods and equipment for setting out work.	Objets non dénommés.
Adjusting checking and testing surface plates, marking gauges, rulers, squares, compasses, etc., calipers, scribing blocks, comparing rules, instruments for testing shapes and dimensions.	Instruments de précision.
(2) For working in wood:	Objets non dénommés.
Saws for felling tress, cutting up logs, shaping, etc.	Scies.
Machines for squaring timber, planing, turning, boring, mortising, tonguing and grooving, shaping and copying.	Machines-outils, emballés.
(3) Various machine tools not included in other classes:	
Rollers, drawbenches, wire drawing machines, machines for stretching, beating, bending, welding, etc.	Machines-outils, emballés.
Tools for forging and preceding machines.....	Objets non dénommés.
Anvils.....	Enclumes.
Vises.....	Étaux.
Hammers, cutters, punches, dies, swages.....	Objets non dénommés.
Machines with cutting tools.....	Taillanderie non dénommée.
Lathes, drills, boring machines, cutting engines.	Machines-outils, emballés.
Saws for cutting metals.....	Scies.
Machines for planing, slotting, and grooving metal.	Machines-outils, emballés.
Special tools for above machines.....	Taillanderie non dénommée, emballée.
Apparatus and accessories of above.....	Objets manufacturés non dénommés.
	Objets non dénommés.

GROUP IV.—*Machinery*—Continued.

CLASS 22.—MACHINE TOOLS—Continued.

Items in English.	Way in which goods should be declared on receipts or waybills.
(3) Various machine tools not included in other classes—Continued.	
Machines employing as tools, grit, emery, or diamond; machines for grinding, polishing, sharpening, dressing.	Machine-ouils, emballés.
Grindstones (for sharpening)	Meules à aiguiser, montées en caisses.
Grindstones (for grinding off)	Meules à émoudre.
Emery wheels	Meules en émeri.
Tools of corundum and diamond	Outils non dénommés.
Accessories for these	Pièces non dénommées de machines ou de mécaniques, emballées.

GROUP V.—*Electricity*.

CLASS 23.—ELECTRICAL MACHINES.

Apparatus for generating currents:	
Dynamos, producing continuous, alternating, or polyphase currents.	Machines non dénommées, emballées.
Transmission of energy to a distance	Dynamos.
Motors for continuous, alternating, and rotary field currents.	Librairie.
Modification of currents; transforming dynamos; alternating current transformers.	Câbles électriques.
Application to transportation; electric locomotives.	Machines non dénommées, emballées.
	Dynamos.
	Mécaniques non dénommées, emballées.
	Locomotives, ne roulant pas sur rails (not over 6.50 meters long or over 10,000 kilometers in weight.) (Locomotive not running on track.)
	Locomotives roulant sur rails. (Running on track.)
Electric street cars—	
Mounted	Tramways montés.
Not mounted	Tramways démontés.
Application to mechanical purposes:	
Application to elevators	Ascenseurs.
Application to winches	Treuil.
Application to cranes—	
Running on track	Grues roulant sur rails (not over 6.50 meters long or 10,000 kilometers in weight.)
Not	Grues ne roulant pas sur rails.
Application to capstans	(Molded castings not specified.)
Application to transfer tables	Fontes moulées non dénommées.
Application to machine tools	Librairie.
Magnetic towing; Conduits	Machines-ouils.
Safety appliances and regulators	Librairie; Conduits.
	Instruments de précision.

CLASS 24.—ELECTRO-CHEMISTRY.

Batteries	Piles électriques.
Accumulators	Accumulateurs d'électricité.
Equipment and general processes of electrotyping and electroplating.	Librairie.
Production and refining of metals or alloys	Objets manufacturés non dénommés
Application to industrial chemistry, bleaching, disinfection of sewage water, treatment of saccharine juices, manufacture of soda, chloride of potash.	Librairie.

CLASS 25.—ELECTRIC LIGHTING.

Use of continuous or alternating currents	Librairie.
Arc lamps	Lampisterie.
Regulators	Objets manufacturés non dénommés.
Lamp carbons	Crayons pour lampes électriques à arc.
Incandescent lamps	Lampisterie.
Special installations: Factories, public offices, private residences, central stations; application to light-houses, to navigation, to military art, to public works.	Librairie.
Apparatus for safety and regulation	Instruments de précision.
Meters	Compteurs électriques.
Photometry:	
Apparatus for determining the intensity, distribution, and illuminating power of light.	Instruments de précision.
Special electrical fittings	Instruments de physique.
Chandeliers, candelabra, brackets, ornaments, etc.	Candélabres en fonte (cast iron).
	Lampisterie, objets manufacturés non dénommés.

GROUP V.—*Electricity*—Continued.

CLASS 26.—TELEGRAPHY AND TELEPHONY.

Items in English.	Way in which goods should be declared on receipts or waybills.
Telegraph instruments, transmitters, and receivers, multiplex apparatus, simultaneous transmission. Various devices: Relays, sounders, lightning arresters.	} Appareils de télégraphie. } Librairie.
Transmission of speech: Telephones and microphones; telephone exchanges, calls, annunciators.	
Simultaneous telegraphy and telephony.....	Librairie.
Conduits for telegraph and telephone wires	{ Tuyaux en fonte, non dénommés. { Tuyaux en terre cuite.
Overhead wires (copper).....	{ Fils de cuivre.
Subterranean and submarine cables	{ Câbles électriques. { Câbles électriques.

CLASS 27.—VARIOUS APPLICATIONS OF ELECTRICITY.

Items in English.	Way in which goods should be declared on receipts or waybills.
Scientific apparatus and measuring apparatus....	Instruments de précision, de physique.
Electricity as applied to therapeutics, surgery, and dentistry.	Objets manufacturés non dénommés.
Application to railroads, mines, public works, signals, exploders.	{ Instruments de physique.
Electric furnaces, electric welding or heating.....	{ Instruments de précision.
	{ Librairie.
	{ Objets manufacturés non dénommés.

PARIS OFFICES, *April 27, 1900.*

DEAR SIR: I would most respectfully advise you that construction and installation must be proceeded with in Groups IV and V, on the Champ de Mars, with all possible haste, and I hope you will do everything you can to have our section in a finished condition by the end of next week.

Trusting you will do your utmost,

Yours, very truly,

F. E. DRAKE,

Director of Machinery and Electricity.

The above notice was sent this day to all exhibitors who have addresses in Paris.

APRIL 27, 1900.

PARIS OFFICES, *May 14, 1900.*

To all exhibitors:

I beg to inform you that there are over 100 packages belonging to exhibitors in the United States section in the station at Batignolles, which it is the desire of the railroad company to have taken away at once. I would suggest that you call at the above station and have whatever may belong to you removed to your space.

Respectfully,

F. E. DRAKE,

Director of Machinery and Electricity.

MAY 23, 1900.

To all exhibitors:

I should like to meet the exhibitors, especially of class 22, on the Bullock Electric Manufacturing Company's space to-morrow (Thursday) at 3 o'clock p. m., for the purpose of discussing an important subject.

A similar meeting will be held on Friday at the same hour, at the United States machinery building at Vincennes, for those who are unable to attend the meeting above called.

Respectfully,

F. E. DRAKE.

*Director of Machinery and Electricity.*PARIS OFFICES, *June 11, 1900.**To all exhibitors:*

The jury in class 22 will begin work in our section, at the Champ de Mars, Wednesday, June 13, at 9 o'clock a. m. You are requested to be present in person or be represented by a competent man who may explain your exhibit.

Yours, very truly,

F. E. DRAKE,

Director of Machinery and Electricity.

DEPARTMENT OF MACHINERY AND ELECTRICITY,

Paris Offices, October 23, 1900.

In order to prevent delay and inconvenience in the withdrawal of exhibits after the close of the Exposition, your attention is called to the following:

Customs formalities.—Customs formalities not already attended to should be taken up with the French officials without delay, as otherwise much time may be required to procure proper clearance if left until the 5th of November.

Manutention charges of puthet and claret.—These charges should be settled direct with the firm, or with Director Blackmar, or satisfactory reason given the latter in writing, for the nonpayment of the same.

Departmental bills.—Departmental bills covering fixed charges for railing, electrical connections, electricity, and special charges of whatever nature, made by C. I. Drake, trustee, should be settled with him at once, he rendering official receipt therefor.

Clearances.—Such exhibits as may be returned to the United States must be accompanied by a consular certificate showing the origin of the goods, port of export, contents of cases, etc. For proper blanks and other information apply to the office of the consul-general for the United States, 36, avenue de l'Opera.

The above having been complied with, in detail, together with any other regulations which may be published by the French administration, or the Commissioner-General, the exhibitor will receive a permit from the director of this department for the withdrawal of his goods.

Yours, very truly,

F. E. DRAKE,
Director of Machinery and Electricity.

NOTICES.

PARIS OFFICES, *June 23, 1900.*

To all exhibitors:

The administration of the Exposition has given notice that all of the palaces and buildings comprising the Exposition are open to the public from 8 a. m. until 7 p. m., during which time all exhibits should be visible for inspection. This regulation applies to Sundays as well as week days, and should be observed by all exhibitors in this section.

Yours, very truly,

W. R. TALBOT,
Acting Director of Machinery and Electricity.

NEW YORK OFFICES, *January 15, 1901.*

GENTLEMEN: Under date of October 1 a circular letter was issued to the exhibitors in the department of machinery and electricity, from the Paris office, requesting a short description of their various exhibits, for use in the final report of the department to the Commissioner-General. Notwithstanding this circular and repeated personal efforts to secure a description of your exhibit we have received no material whatever. We are extremely unwilling that you should be left out of the report of the department, but as all of the material has already been sent in, there remains but a very short time in which to add supplementary matter.

If you can forward to the undersigned, at this office, within ten days, a short account of the chief features of your exhibit at Paris, together with such photographs as you may have of your space or of individual machines, every effort will be made to have it included in the final report.

Let me urge again the importance of this matter and beg you for an immediate reply.

Yours, very truly,

JAMES S. ANTHONY,
Assistant Director of Machinery and Electricity.

CIRCULARS ISSUED BY WILLARD A. SMITH, DIRECTOR OF CIVIL ENGINEERING AND TRANSPORTATION, GROUPS VI, XVII, AND XVIII.

Sent to exhibitors in Group VI:

CHICAGO OFFICES, *January 10, 1899.*

GENTLEMEN: Having been appointed director of the department of civil engineering and transportation by the Commissioner-General for the United States to the Paris Exposition of 1900, I desire, as soon as possible, to enter into correspondence with intending exhibitors.

The limitations of space are such that only exhibits of the most desirable character can be provided for. My department covers (as at the World's Columbian Exhibition of 1893) railways, vessels, and vehicles, and everything relating to the subject of transportation and civil engineering.

It is hoped that the well-known preeminence of the United States in this department among the nations of the world will be so well illustrated at Paris that it will be a just subject of patriotic pride. From a purely commercial point of view its influence on the world's markets can hardly be overestimated. I will be pleased to hear from you on the subject and to give you any desired information.

Sincerely, yours,

WILLARD A. SMITH,

Director of the Department Civil Engineering and Transportation.

A COLLECTIVE EXHIBIT OF CIVIL ENGINEERING.

AUDITORIUM BUILDING, *Chicago, May 15, 1899.*

The Paris Exposition of 1900 has devoted one of its principal buildings, in the best location in the Champs de Mars, to the subject of "civil engineering and transportation." In this building the Commissioner-General for the United States has secured a prominent space adjoining that of other leading nations.

The decision to locate all heavy and large railway exhibits at the Bois de Vincennes, as well as the large and important bicycle, automobile, and life-saving exhibits, enabled him to secure large additional space for these classes and thus greatly relieve the pressure for space in the "palace of civil engineering and transportation."

Germany, Great Britain, and France are making elaborate and extensive preparations for their engineering exhibits. We desire to have an exhibit of American engineering which shall properly represent our country. Every consideration of patriotism, business sagacity, and professional pride calls for it. It has met with the cordial approval of the American Society of Civil Engineers and the Western Society of Engineers, both of which organizations have appointed able committees to cooperate with this department of the Commission in securing the best possible representation.

Among the special features of interest will be topographical models of the Chicago Drainage Canal and of the principal American cities. The States of Massachusetts and New York will make especially valuable exhibits of their engineering development.

A COLLECTIVE EXHIBIT.

As most exhibits in this class must be by means of models, photographs, drawings, maps, specimens of materials, and small articles, it is evident that the collective plan can be followed with great advantage. By this means a thoroughly representative exhibit can be secured at a very small expense to each exhibitor.

The plan is as follows: An engineer of ability, speaking French as well as English (and possibly German), will be secured to take charge of the exhibits. When in Paris he will have two or more competent assistants to aid in installing and caring for exhibits, seeing that they are properly entered for award, distributing printed matter, and packing and shipping the exhibits home again.

COST OF EXHIBITING.

We propose to receive the exhibits properly packed for trans-Atlantic shipment, at our warehouse in New York, where they are to be delivered at the exhibitor's own expense. From that point we assume entire charge of them, until their final return to the exhibitor again at New York. Transportation, customs entry, storage of packing cases, installation, care of exhibits, explanation by competent attendants, judicious distribution of printed matter—every service and every expense will be covered by the charge which we propose to make of \$6 per square foot of floor or wall space. This will provide for the "flooring charge" of the French authorities, platforms, counters, tables, partitions, cases, framing of pictures, etc., in uniform style, protection from the sun, and general decoration of the space.

It is proposed to have the engineer in charge begin his duties by the 1st of July next. He will undertake to communicate with exhibitors in person, where possible, or by correspondence, giving them the assistance of his advice in the preparation of their exhibits. It will be his duty to study and familiarize himself with the exhibits, so that he may be fully prepared to answer questions and otherwise represent the exhibitor efficiently. He will prepare a uniform style and size for printed matter, so that visitors can secure full sets for binding if desired.

NATURE OF EXHIBITS.

Models of machinery should, as far as possible, be working models which can be operated by means of electric motors. They should be made to scale, and should be accompanied by photographs showing the machines in actual work.

Photographs should be sufficiently large to be clearly seen when hung on the walls, which will be limited to 12 feet in height. Only high-grade photographs will be accepted. They should be mounted and furnished with mats (if same are desired), but unframed. The frames, glass, etc., will be provided in Paris, the expense being included in the space charge.

Albums of photographs, blue prints, or other designs should be attractively bound and substantial enough to stand considerable handling by visitors.

Drawings, maps, etc., should be made attractive as well as instructive. They should be shipped flat or in rolls and will be properly mounted in Paris.

Small articles may of course be exhibited in full size, though probably not more than from 150 to 200 square feet can be provided for any one exhibit.

It is evident that an exhibit of this kind will be reasonably efficient and comparatively inexpensive. It is intended to make shipment from New York by December 15, so that there may be abundant time for installing the exhibit complete by the opening of the Exposition. All contracts for platforms, partitions, counters, tables, framing, railing, cases, decoration, etc., will be made beforehand in Paris.

It must be evident that the price named (\$6 per square foot of wall or floor space) is reasonable. The entire sum will be expended to advantage. The trouble and expense to the exhibitor will be reduced to a minimum. The advantages of this arrangement can be extended only to what are considered desirable exhibits. Applications will be passed on as soon as received, subject to enough being finally received and accepted to make the plan an assured success. Space will then be allotted and a payment of one-half of the space charge will be called for, the remainder to be paid when the exhibit is shipped to our New York warehouse.

We solicit a prompt and careful consideration of this subject. The classification of this department is given below. It will be possible to take into this collective plan small articles for marine or railway use not strictly included in the civil-engineering classes but coming within the transportation group.

Bear in mind that outside of the cost of the article exhibited the only expense in addition to the charge of \$6 per square foot will be freight to New York and return.

All communications and correspondence should be addressed to

WILLARD A. SMITH,

*Director of the Department of Civil Engineering and
Transportation, Auditorium Building, Chicago.*

Approved:

FERDINAND W. PECK,

Commissioner-General.

CLASSIFICATION.

GROUP VI.—CIVIL ENGINEERING—TRANSPORTATION.

CLASS 28.—*Materials, equipment, and process relating to civil engineering.*

Building materials (other than timber, materials extracted from quarries, metals, and ceramic products): Lime, cement, plaster, artificial stone, etc. Equipment and methods of production of these materials.

Methods of testing building materials.

Preparation of building materials: Implements and methods used by stonecutters, masons, carpenters, slaters, joiners, locksmiths, plumbers, glaziers, painters, etc.

Equipment for and methods used in earthwork: Hand tools, excavators, scrapers, barrows, dump carts, service tracks, hand carts, trucks, etc.

Equipment for and methods (other than pumps) for preparing foundations: Piles, pile drivers, screw piles, pneumatic apparatus, etc.

Equipment for and methods of transporting and distributing material.

Equipment for and methods for the maintenance of roads, streets, public promenades, etc.

Equipment for lighting seacoasts and beacons.

Equipment for and methods used in distributing water and gas (not including gas meters).

Equipment for and methods used in pneumatic telegraph.

CLASS 29.—*Models, plans, and designs for public works.*

Roads and other public highways on land. Bridges and viaducts.

Inland navigation; improvement of rivers; construction of canals; dams, locks, lifts, fixed bridges, or drawbridges, canal bridges, reservoirs and feeders, pumping stations, mechanical towing, and warping; equipment used for the development of river ports.

Seaports; general arrangements; jetties, basins, locks, swing bridges; equipment for development (not including shipping).

Maritime canals.

Provision of lights and beacons for seacoasts.

Protection against flooding by rivers or by sea.

Railways, as regards plan and profile of the line, and engineering works.

Construction and maintenance of streets in cities.

Water supply, sanitation, and gas lighting of cities.

System of telegraphy by compressed air.

Statistics, maps, and publications relative to public works.

Construction of the International Exposition of 1900.

The collective plan, as outlined above, will also apply to all models, photographs, drawings, etc., and small articles included in the following:

CLASS 32.—*Equipment for railways and street railways.*

1. Railways of standard or narrow gauge.

Permanent way: Grading, ballast, etc., ties, rails, chairs, fish plates, and other parts of the track; switches and crossings; stations; transfer tables, turntables, and bridges; weighing apparatus, gauges, and accessories; fixed signals, systems and apparatus for securing the safety of traffic; water supply; snowsheds and fences; track repairers' tools.

Rolling stock: Locomotives, tenders; passenger coaches; freight cars; separate parts of above; automatic brakes; train-signaling apparatus; engine houses; shops for construction and repairs; snow plows; apparatus for taking various observations; dynamometers, self-registering apparatus; laboratories.

Management: Time tables; distribution of rolling stock; cleaning and disinfection; signaling of train men and various systems for assuring the safety of traffic; passenger department; tickets, ticket cases, posters, tariffs; freight department; tariffs; methods and equipment for checking and handling baggage and freight.

2. Other railway systems.

Rack, cable, elevated, sliding railways; movable platforms.

Permanent way: Motive power or motors; rolling stock.

3. Street railways. Various types of tracks upon different kinds of roads; switches and crossings; turntables; wyes and loops for turning; implements for track laying, cleaning, etc.

Cars drawn by animals: Locomotives and automobile vehicles; rolling stock for street railways operated by mechanical traction; braking appliances; equipment for using stored power (hot water, compressed air, electricity, etc.).

4. Special methods of transportation, similar to railways.

Transport of ships over railways.

5. Bibliography.

Statistics, special maps, and various publications relative to railways.

Merchant-marine exhibits will be located in a different building (the "palace of navigation"). Small exhibits in this class can, however, come under this plan for collective exhibit if desired, and will be properly installed and cared for in their proper location.

AWARDS.

Collective exhibits receiving an award will have the name of each participant inscribed on the diploma, and each participant will receive a diploma.

The awards to exhibitors in the contemporary Exposition and to the collaborators will be issued in the form of diplomas, signed by the min-

ister of commerce, industry, posts, and telegraphs, and by the Commissioner-General. They will be divided into the classes following: Diplomas of grand prize, diplomas of gold medal, diplomas of silver medal, diplomas of bronze medal, and diplomas of honorable mention.

Sent to the presidents of railroads:

MAY 18, 1899.

DEAR SIR: Will you kindly read the inclosed circular letter? I would be glad to include in our collective exhibit of American engineering some representation of your road. Your engineering department could easily prepare a creditable showing in the way of photographs, drawings, etc., of your principal structures and other engineering features. Your mechanical department could also prepare a similar showing of your motive power and equipment.

Economy of space and expense would be subserved by mounting these in durable albums. Wall space could then be used for an accurate map of the road, and photographic illustrations of scenery. The printed matter for distribution should be descriptive of the road, the resources of its territory, etc. In this manner you would secure valuable advertising both of a technical and popular character.

I estimate that a pretty fair exhibit of this kind can be made in a floor space of 20 square feet and a wall space of the same amount adjoining each other. This would cost \$240, which you will see by the inclosed will cover all expenses save the original cost of the exhibited articles themselves. It is probable that at the close of the Exposition the exhibit could be presented to some foreign public institution where it would remain as a permanent advertisement.

I would be glad to hear from you on this subject.

Yours, very truly,

WILLARD A. SMITH,

Director of Civil Engineering and Transportation.

Sent to civil engineers and others:

[Western Society of Engineers.—Organized 1869, incorporated 1880. Office, library and hall, 1736-41 Monadnock Block, Chicago.]

CHICAGO, May 25, 1899.

Mr. _____,

DEAR SIR: We beg to inclose herewith printed matter concerning the collective exhibit of engineering which it is proposed to make under the auspices of the Western Society of Engineers at the Paris Exposition of 1900.

The committee cordially invites you to join in their exhibit, and in that manner participate in the exceptional advantages that have been very recently offered to it by the United States Commission through Mr. Willard A. Smith, director of civil engineering and transportation.

The total cost to the exhibitor, after the exhibit leaves New York until it returns to New York, will be \$6 per square foot of floor or wall space. A number of strictly professional exhibits will be exempt even from this charge.

For more detailed information we refer you to the inclosed circular. We will gladly furnish you any additional information obtainable, and aid you in any manner we can.

Very truly, yours,

PARIS EXPOSITION COMMITTEE,
By RALPH MODJESKI, *Chairman*.

A COLLECTIVE EXHIBIT OF CARRIAGES, CARRIAGE ACCESSORIES, HARNESS, AND SADDLERY.

AUDITORIUM BUILDING, *Chicago, July 1, 1899.*

The Paris Exposition of 1900 has devoted one of its principal buildings in the best location in the Champs de Mars to the subject of "Civil engineering and transportation." In this building the Commissioner-General for the United States has secured a prominent space adjoining that of other leading nations.

The decision to locate all heavy and large railway exhibits at the Bois de Vincennes as well as the large and important bicycle, automobile, and life-saving exhibits, enabled him to secure large additional space for these classes, and thus greatly relieve the pressure for space in the "palace of civil engineering and transportation."

We desire to have an exhibit of American carriages, carriage accessories, harness, and saddlery, which shall properly represent our country. Every consideration of patriotism, business sagacity, and professional pride calls for it.

A COLLECTIVE EXHIBIT.

The Carriage Builders' National Association has been requested to take charge of the exhibit, and have appointed a special committee, with authority to act in this matter.

By having a collective exhibit it can be made thoroughly representative of the industry and secured at a comparatively small expense to each exhibitor. The Commissioner-General will afford every possible facility and give every assistance in his power to make the exhibit attractive.

The ornamental entrances, railings, etc., called for by the French authorities will be designed by our best artists, and with a view of making the expense as moderate as possible.

COST OF EXHIBITING.

The Commissioner-General has procured for this exhibit 3,600 square feet, finely located on one of the central aisles of the palace of civil engineering and transportation.

It is proposed to have in charge of this exhibit a manager who shall speak several languages, be employed for one year's time, who would attend to the shipping of the exhibit and the proper arrangement of same, also to the packing and reshipment where necessary, and the delivery of the goods in the United States after the Exposition closes.

There should be two porters for the proper care of the exhibit; then there would be the Paris Exposition charges for flooring, railings and entrance decoration, floor covering, installation, including expense of unpacking, packing for reshipment, storage of goods, etc. It is estimated that 36 vehicles could be shown in the space designated, and that the average cost for each vehicle would be about \$300, including freight and terminal charges. It is proposed to have the superintendent begin his duties at as early a date as possible.

He will undertake to communicate with exhibitors in person where possible or by correspondence, giving them the assistance of his advice in the preparation of their exhibits. It will be his duty to study and familiarize himself with the exhibits, so that he may be fully prepared to answer questions and otherwise represent the exhibitor efficiently.

He will prepare a uniform size and style for printed matter, so that exhibitors can secure full sets for binding, if desired.

NATURE OF EXHIBITS.

It is the desire of the director-general, and a rule of the Paris Exposition, that all goods shown shall be distinctive in style and finish.

It is further desired that representative types of American carriages, carriage accessories, harness, and saddlery should be exhibited.

PHOTOGRAPHS.

Exhibitors of finished vehicles will be permitted to show photographs of all styles manufactured by them, but no photographs will be received or shown from other than exhibitors.

DRAWINGS.

It is hoped that arrangements can be made and space procured for a proper display of the work of the technical school of the Carriage Builders' National Association.

DATE OF SHIPMENT.

It is intended to make shipment from New York not later than January 1, 1900, so that there may be abundant time for installing the exhibits complete, before the opening of the Exposition.

All contracts for decorations, etc., will be made beforehand in Paris.

AWARDS.

The awards to exhibitors in the contemporary Exposition will be issued in the form of diplomas, signed by the minister of commerce, industry, posts and telegraphs, and by the Commissioner-General. They will be divided into the classes following: Diplomas of grand prize, diplomas of gold medal, diplomas of silver medal, diplomas of bronze medal, diplomas of honorable mention.

We solicit your prompt and careful consideration of this entire subject.

It is the intention of this department to make the exhibition as complete as possible, and we ask your aid in the matter.

All communications and correspondence should be addressed to

WILLARD A. SMITH,

*Director of the Department of Civil Engineering
and Transportation, Auditorium Building, Chicago.*

Approved:

FERDINAND W. PECK,

Commissioner-General.

Approved:

D. M. PARRY,

President,

CHARLES F. KIMBALL,

Chairman Executive Committee,

HENRY C. MCLEAR,

Secretary,

Committee Carriage Builders' National Association.

**CIRCULARS, MISCELLANEOUS FORMS, SHIPPING INSTRUCTIONS,
ETC., ISSUED BY C. R. DODGE, DIRECTOR OF AGRICULTURE.
GROUPS VII, VIII, AND X.**

CIRCULAR No. 1.

EXHIBIT OF AGRICULTURE, HORTICULTURE, AND FOOD PRODUCTS.

U. S. DEPARTMENT OF AGRICULTURE,

Washington, D. C., May 1, 1899.

The Paris Exposition will open April 15, 1900, and close November 5 of the same year. The grounds are located in the center of Paris, on the banks of the River Seine, and include an area of 336 acres.

This is equal to less than one-half of the area of the grounds occupied by the Columbian Exposition in Chicago.

Classification.—The official classification promulgated by the French authorities recognizes 18 exhibit groups. The United States agricultural exhibit pertains to Groups VII, VIII, and X of this classification, and embraces the products and appliances of agriculture, horticulture, and the entire range of food substances.

A collective exhibit.—In view of the fact that the space available at Paris for the raw and manufactured products of agriculture and the animal industry is exceedingly limited, the exhibit must be collective. This means that no individual space will be allotted to an individual grower or manufacturer, corporation, or association, local or State, though all will be invited to cooperate as far as limited space will admit, the fullest credit to be given for contributions, even to single samples that may be contributed by farmers. The exhibits of a State, of the land department of a railroad company, or of an individual will be treated alike. The wheat samples will be shown in the wheat exhibit, which will represent the wheat interest of the entire country; the cotton specimens, from whatever source, will be classified together in the space devoted to raw textiles; and the collections of so-called breakfast foods will be brought together in one exhibit in the section devoted to manufactures of farinaceous products.

Credit to exhibitors.—By the comprehensive system of labeling which will be adopted, the name and address of the contributor or exhibitor and the locality from whence the specimen was derived will always appear, and in the case of State or other association exhibits special descriptive placards, neatly framed, will be conspicuously displayed in or upon the case in which such exhibits are installed, in order that the contributors shall derive the fullest benefit from the exhibit as an advertisement. Every exhibitor will receive the same consideration from the jury of awards as though he were exhibiting on space allotted to him as an individual and covering many square feet in area.

Preparation and installation.—The United States Commission will construct the necessary cases for the collective display of the exhibits of agriculture, horticulture, and food products, these to be uniform in design and finish and elegant in appearance. All raw products needing preparation for exhibit, such as the cereals, cotton, wool, etc., will be sent to Washington to be selected and prepared. In their preparation uniform glass jars or other vessels, panels, bases, frames, etc., will be used, the preparation to include labeling in an attractive manner in two or more languages. This part of the work, including the shipment of exhibits to Paris, will be at the expense of the Government. Exhibitors of purely commercial material, such as the manufactures from the raw products of agriculture, will pay the cost

of the case or cases occupied and of special installation material where necessary for effectiveness of display.

A circular with regulations concerning the preparation of illustrative photographic material to accompany exhibits will be mailed on application. Correspondence relating to the details of preparing, shipping, and installing exhibits is solicited.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULARS TO AGRICULTURAL IMPLEMENT EXHIBITORS.

U. S. DEPARTMENT OF AGRICULTURE,
Washington, D. C., June 1, 1899.

The agricultural-implement section of the American exhibit at the Paris Exposition of 1900 will be installed in the annex to the palace of agriculture, which will be erected by the United States Commission. The plans for the building have not yet been definitely approved by the French authorities, although it is hoped that such approval will be granted in a few days, with agreement to certain demands pending, which are absolutely essential for the proper installation of bulky machines.

I beg to impress upon you that the available space for agricultural machinery in the annex to the palace of agriculture is exceedingly limited, notwithstanding that the gross space amounts to over 33 per cent of the gross space allotted to agriculture, and that the large number of applications received will necessitate making the individual allotments in such areas as will preclude any manufacturer from attempting to show more than leading types. In view of the very limited space at the disposal of the Commissioner-General for the purpose, and in order to secure the best results, will you please send me at your earliest opportunity a list of the machines you desire to show, named in the order of their importance, with a diagram of the actual floor space each machine will occupy, without regard to aisle space, the height of the machine also being given? A photograph or print of the machine extracted from your catalogue is also desired in each instance.

Several manufacturers have suggested the desirability of making a part of their exhibits by means of models. I will state that a pavilion case (with 2-foot base), occupying floor space 3 by 9 feet, and 8 feet high, with floor and one shelf (giving a total of 50 square feet of shelf

space), which will be suitable for such a display, can be provided for about \$60. These cases would be uniform with the handsome ebonized oak cases in which the agricultural exhibits will be displayed in the palace of agriculture, and can be furnished at contract prices. Such case installation for models, if generally adopted, would not only add greatly to the attractiveness of the agricultural-implement exhibit as a whole, but would enable a manufacturer, by means of a few full-sized machines of leading types, and models of the remainder, to exhibit practically an entire line. Your views regarding this suggestion are invited, with a definite statement as to your wishes.

I beg to call your attention to circular No. 2, relating to photographic exhibits. Every manufacturer should be represented by at least one portfolio. Please note particularly the second paragraph on the third page of the circular in relation to this matter. Portfolios of uniform size and appearance can be supplied at small cost.

I am, respectfully,

CHAS. RICHARDS DODGE,
Director of Agriculture.

Approved:

FERDINAND W. PECK,
Commissioner-General.

EXHIBITS IN AGRICULTURAL ANNEX. GROUP VII.

Memoranda for exhibitors.

After consultation with the director in chief of exhibit departments of the Paris Exposition, I am able to lay before you the following statements in relation to space and the manner of installing exhibits in the agricultural-machinery annex.

The accompanying blue print will show you your space, and its relation to the floor, as a whole. Pinned to this, drawn to a smaller scale, is a plan of the wall space in the rear of your allotment, upon which you can install to the height of 6 feet from the platform, not covering any window space.

Platforms will be required uniform throughout the building, to be erected to the height of 8 inches from the floor of the building, at the expense of the exhibitors, upon contract made for the exhibitors by the Commission. By making a contract for the whole in this way we are assured that money will be saved.

The form of railing inclosing exhibits, and running along the aisle, will be wooden posts with plush-covered rope between—this to be furnished by contract in the same manner, at the expense of the exhibitors. The general color of woodwork in the building, and of

cases, where such are needed on the space, will be ebony finish. This does not apply to desks and furniture. As near as we can determine, posts are 1 foot in diameter. These may be covered with exhibits to the height of 10 feet from the floor of the platform.

No harvesters or other full-size machines will be shown in motion. If it is desired to show models in motion, please state your requirements in writing, that the matter may be taken up with the authorities.

While the building will not be lighted at night, an electric current must be provided for the few arc lights that will be needed in the proper policing of the building.

The wall colors will be a light buff on the body of the wall, with sage-green dado and frieze. Between the windows, above the 6-foot dado strip, will be placed the flags or other material which will comprise the decorative features of the building. It may be that the signs will be placed upon the wall, between the windows, forming a part of the decorative feature. This matter will not be settled until we reach Paris, for the reason that the conditions must be studied as they actually exist in the building and not as presented upon mere architects' drawings. The swinging signs over the aisles are objectionable for several reasons. All signs will be prepared for the exhibitors, for the sake of uniformity throughout the building. It is our present intention to place upon each machine a label 9 by 14 inches, framed under glass. The matter for these labels is taken from the catalogue sheets sent in by the exhibitors. Where small parts require labeling, a small label will be used.

CHAS. RICHARDS DODGE,
Director of Agriculture.

Memoranda in relation to wool, grain, and cotton exhibits.

[Paris Exposition of 1900.]

Name of contributor, ————.

Post-office, ———; county, ———; State, ———.

Breed association, ————.

Description of samples.—Breed of sheep, ———; sex of sheep, ———; age of sheep, ———; weight of sheep after shearing, ———; weight of fleece, ———; washed or unwashed, ———; number of days growth, ———; price received for last clip of wool, ———.

Remarks: ————.

N. B.—Fill out blank, and seal up inside of bag before mailing.

FORM K.

U. S. DEPARTMENT OF AGRICULTURE,
Washington, D. C.

To _____,
_____, _____.

I inclose herewith order No. _____, on _____, in accordance with your requisition No. _____.

By order of the representative and director: _____,

Chief Clerk.

U. S. DEPARTMENT OF AGRICULTURE,
OFFICE OF THE STATISTICIAN,
Washington, D. C., October 23, 1899.

DEAR SIR: If you have not already forwarded the samples of cotton you were so good as to promise for the Paris Exposition, you will greatly facilitate the work of the commission by sending them in at once. The steamer that is to transport the agricultural exhibits will sail from this country November 15, and it is important that there should be as little material as possible left over for subsequent shipment, both as a matter of expense and of convenience. I am particularly desirous that you shall have the credit of exhibiting some of your cotton at the greatest exposition the world has ever seen. You will greatly oblige, therefore, by sending the promised samples immediately on receipt of this communication.

Very respectfully, yours,

_____,
Cotton Expert, United States Commission
to the Paris Exposition of 1900.

FORM A.—Used in referring correspondence to Department experts and assistants.

CORRESPONDENCE RECORD.

Letter from M _____.

Subject: _____.

Dated _____, 1899.

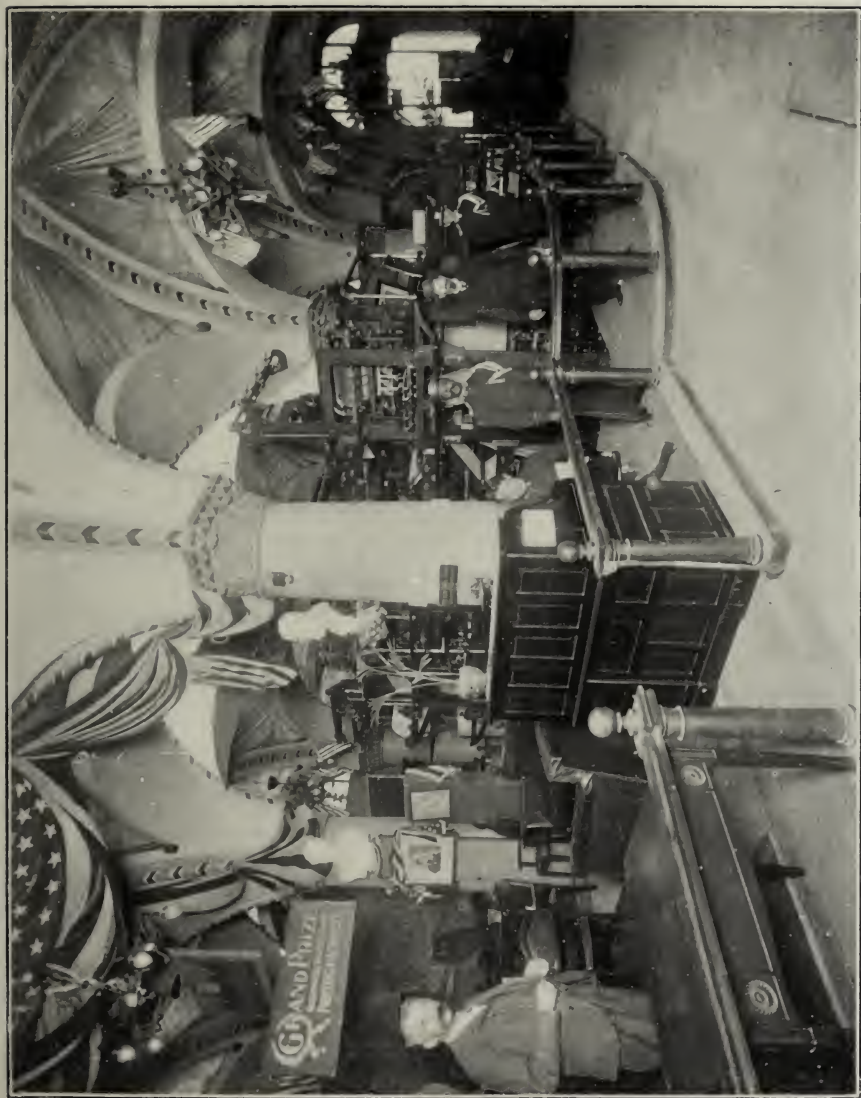
Respectfully referred to _____, 1899, with request that the original and inclosures be returned to this office, with a carbon copy of reply, for filing for future reference.

Inclosures: _____.

Letter answered and returned, with reply, _____, 1899.

Respectfully,

_____.
(Please sign and return this record sheet with letter and reply.)



PUBLISHERS' BUILDING GROUP III ANNEX ESPLANADE DES INVALIDES, NORTH AISLE, LOOKING WEST

FORM L.

WASHINGTON, D. C.

_____,
_____,
_____: Inclosed please find your account, in duplicate, in amount \$____, dated _____, 1899, against the Paris Exposition, 1900 (agriculture), transferred to official forms. Kindly sign the same at the bottom, on the line indicated by a pencil mark "X," and return to me in the inclosed envelope, which requires no postage, and I will forward it to the proper official for payment.

The signature should correspond with the name as written at the top of the voucher, and must be by the principal and not "by" someone else as agent. In the case of corporations, the name of the corporation should first be written or stamped, and following it the signature of the treasurer of the company with his title.

It is especially desired that nothing be written on these forms but the signature.

Very truly, yours,

CHARLES RICHARDS DODGE,
Director of Agriculture for the Commissioner-General.

FORM N.

WASHINGTON, D. C.

_____,
_____,
_____: I inclose herewith Secretary and Disbursing Agent Fred. Brackett's check, No. _____, in amount \$____, in settlement of your account against the Paris Exposition (agriculture).

Very truly, yours,

CHARLES RICHARDS DODGE,
Director of Agriculture for the Commissioner-General.

FORM S.

[Exhibit department: Agriculture, horticulture, and food products.]

WASHINGTON, D. C.

_____,
_____,
_____: I beg to inform you that your shipment of _____, containing your exhibit in Group _____, American section of the Paris Exposition of 1900, has been received.

Thanking you on behalf of the director of agriculture,

I am, very truly, yours,

_____,
In Charge of Receiving and Shipping.

*Application for representation in the Paris Exposition of 1900,
Groups VII and X.*

Name, _____.

Residence, _____.

Business, _____.

Proposed exhibit, _____.

Group —, class —. (See Classification.)

NOTE.—As the exhibits in Groups VII and X (agriculture and food products) will be installed in Paris collectively (see Circular No. 1, inclosed), no space allotments to individuals will be made. Suitable uniform cases of handsome design will be constructed to cover the entire space, and all exhibits will be installed in these cases, according to the classification, under the direction of the United States Commission. Applications for floor space, therefore, are not necessary.

Value of the exhibit, —.

Please furnish a detailed description of the proposed exhibit, with list of products desired for exhibition. (The quantities will be decided upon later by correspondence.)

_____.

_____.

State number of photographs or charts (size 22 by 28) (see Circular No. 2): _____.

Date, —, —, 189—.

(Sign) _____.

*Application for representation in the Paris Exposition of 1900.—
Tobacco exhibit.*

(Date of application) — —.

Name of contributor, — —.

Address, —, —.

Business, — —.

Commercial types and varieties.	Grades.

Total number of samples for which labels are wanted, —.

Remarks: — —.

Invoice statement.

[Exhibit department: Agriculture, horticulture, and food products.]

Paris shipping No.	Warehouse No.	Contents.	Weight.		Cubic feet.	Remarks.
			Pounds.	Kilograms.		

CIRCULAR No. 2.

EXHIBITS OF PHOTOGRAPHS AND CHARTS.

U. S. DEPARTMENT OF AGRICULTURE,

Washington, D. C., May 1, 1899.

Where it is desirable to illustrate rural economy, to show farm buildings, the operations, methods, and appliances of American agriculture and horticulture, which include cultivating, harvesting, and the marketing of crops, or to illustrate the appliances, machinery, and methods employed in the preparation of food products or similar industries (such as factory and mill interiors, etc.), limited space necessitates the use of charts and photographs, these to be exhibited in portfolios, each containing 24 sheets or cards, proper shelf space for which will be arranged.

For the guidance of exhibitors who may desire to use such illustrative material, the following regulations are hereby promulgated:

Size and form of mounts.—Photographic prints must be mounted on heavy white cardboard, measuring 22 by 28 inches. If small photographs are used several prints may be mounted on one sheet, though margins of not less than $2\frac{1}{2}$ inches must be provided for. Bromide enlargements, one print to the sheet, should measure 16 by 22 inches, which, when mounted, will leave a 3-inch margin.

The descriptive lettering under each picture should be plain, and the legend concisely and briefly stated. It may be advisable to use a uniform style of portfolio. In this case the portfolios will be furnished at the cost of making and lettering.

Charts, lithographs, heliotypes, etc., may be exhibited in similar portfolios. These must be in the form of detached sheets, and should be prepared or printed on substantial paper, and in every instance must conform to the 22 by 28 size, though 2-inch margins will be allowable.

Hints regarding the making of negatives.—Care should be taken to choose the most favorable position when photographing buildings. The photograph of the front of a building is often less satisfactory than one taken from another position. The time of day should be selected which will give the most favorable light. All unsightly objects in the neighborhood of buildings should be removed, and a position should be chosen, if possible, which is unobstructed by telegraph poles and wires and similar objects. In interior views great care should be taken to secure proper lighting, and only such subjects should be chosen as may be readily and satisfactorily photographed.

When photographs are made of machinery or apparatus, it is desirable that there should be a proper background. Many photographs of this kind are ruined by using a soiled cloth or figured fabric as a background, while others are spoiled by unsightly objects (windows, etc.) in the distance, or immediately back of the objects to be taken. In photographing fieldwork, etc., the same care should be exercised in choosing position and lighting as in case of buildings.

Animals should be photographed, if possible, in proper positions and in favorable surroundings, and care should be taken that the picture is not injured by too sharp contrasts; avoid also the shadows of buildings or fences; and no unsightly objects should appear. No person should be allowed to appear in any photograph unless his presence is necessary. Thus in an interior view of a factory the employees should be at work, as a person standing in the foreground for no obvious reason mars the picture. No person should look at the camera or appear to be posing for his portrait save in group pictures (as the operatives of a factory), where the portrait idea only is considered.

Photographic material desirable.—Undoubtedly portfolios of photographs accompanying exhibits will form a very effective presentation of useful data, and afford information to the public that could not be presented in any other way. And such material will also prove invaluable to the jury of awards when passing upon the exhibit it illustrates.

Exhibitors desiring to submit charts or photographs, as above, should state the number of sheets, size 22 by 28 inches, that will accompany their exhibits, with a catalogue of subjects, in order that space for the portfolio may be provided. One or more portfolios may be exhibited.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR No. 3.

EXHIBIT OF GRAINS AND CEREALS.

U. S. DEPARTMENT OF AGRICULTURE,
Washington, D. C., June 1, 1899.

DEAR SIR: You have been selected to make an exhibit of samples of the leading grains and cereals produced in your section to be prepared for the Paris Exposition of 1900.

The collection of the agricultural exhibits for this Exposition is placed by the law of July 1, 1898, under the direction of the Secretary of Agriculture, and the exhibit in its entirety will illustrate the material and resources of the country at large.

Considering the importance of our export trade in grain, and the possibility of enlarging the commercial benefits to the country through this great Exposition, the effort will be made to bring together in

Paris the most complete and comprehensive exhibit of our cereal products that can be secured. As the space that has been allotted for the exhibition of our grains is exceedingly limited, the exhibit must be collective, which means that no individual space will be granted to associations, corporations, counties, or States, the exhibit to represent the country as a whole, with fullest credit to every contributor. You are urged, therefore, to cooperate in the work of collecting this exhibit, and invited to send samples of the cereals of your section. Not over twenty samples of all varieties can be received, and in selecting and forwarding these you are requested to observe the following rules and regulations:

1. Leading varieties of the cereals that are grown to any considerable extent in your section are desired, as follows: Wheat, corn, oats, rye, barley, buckwheat, rice, broom corn, millet, kaffir corn, Jerusalem corn, rice corn, milo-maize, etc. Not over two varieties of any one grain should be sent. Corn should only be sent in the grain, not in the ear.

2. In every case a good average sample of the present year's crop should be selected, but there must be no picking over of individual grains to secure the largest and plumpest, as any such hand-picked samples will be rejected by the grain experts who will prepare the collection for exhibit.

3. All samples should be secured as nearly at the time of thrashing as possible, as they will then be more likely to be of average quality. The grain must be thoroughly cleaned, as no sample containing dirt or other seeds will be accepted.

4. In selecting samples of any cereal, preference should always be given to the variety most commonly grown in the section. For example, in the case of wheat, if both the varieties Fulcaster and Valley happen to be grown on the same farm, and Fulcaster should be the variety most commonly produced in your section, first choice should be made of that variety. But if there is any particular point of excellence in some other variety, send a sample of that also. However, it is not desirable to send samples of more than two varieties of the same cereal, unless there is some special reason for it.

5. You will find inclosed a number of blank forms headed "Memoranda relating to grain exhibits." One of these blanks should be filled out for each sample, and the filled blank should be placed on the inside of the bag containing the grain before it is sewed up. Write plainly, giving data fully, as these blanks are to be used in making up the labels that will be placed on the sample in Paris, upon which labels your name and address will also appear. Omission to inclose a filled blank will reject the sample.

6. Four-quart samples should be contributed, bags for which will be sent you, together with shipping directions, as soon as you have notified the grain expert in charge as to the number of samples you will be able to contribute. With the 4-quart bags a number of linen address tags will also be sent you. One of these tags, filled in with your name and address, must be firmly attached to every 4-quart bag containing a sample of grain before shipping. A United States mail sack will be sent you, in which the samples of grain in bags should be forwarded to Washington through your local post-office.

As soon as this circular is received write for bags and shipping directions, using one of the inclosed post-free addressed envelopes for the purpose. State the number of bags required, giving name and full address, written plainly. After the bags have been received and filled, and when ready to ship, write out a list of the varieties of grain selected, with your name and address, and mail to M. A. Carleton, grain expert, Division of Vegetable Physiology and Pathology, United States Department of Agriculture, Washington, D. C., to whom all correspondence should be addressed. Use the second envelope with the printed address for this purpose. All material should be sent as soon after harvest as possible, and no shipment should be made to reach Washington later than September 15, 1899.

In order to insure proper identification of the samples when received in Washington, please follow these instructions carefully.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR NO. 4.

THE EXHIBIT OF LEAF TOBACCO.

U. S. DEPARTMENT OF AGRICULTURE,
Washington, D. C., June 1, 1899.

DEAR SIR: The collection of the agricultural exhibit for the Paris Exposition of 1900 is placed by law under the direction of the Secretary of Agriculture for administrative purposes. It is to be an exhibit of the material and resources of the country at large. The commercial benefits to the important tobacco-producing sections of our country will no doubt be great. Therefore, each grower and dealer in leaf tobacco should take an active interest in making the exhibit in every way a creditable one. The Secretary of Agriculture has placed the collection of samples and the arranging of the leaf-tobacco exhibit

under the immediate charge of Prof. Milton Whitney, chief of the Division of Soils, Department of Agriculture, assisted by Mr. M. L. Floyd, tobacco expert of the Division of Soils and special agent for the Paris Exposition of 1900. Mr. Floyd will visit the principal tobacco districts and confer as far as possible with all who wish to contribute samples.

As the space allotted for the leaf-tobacco exhibit is exceedingly small, the exhibit will of necessity be a collective one, and no individual, corporation, or association will be given special cases or floor space, but exhibits can and will be received from individuals, associations, or corporations to form a part of the general exhibit. The aim of the Commission is to have each important tobacco-growing section as well represented as possible and the exhibit as a whole as fine as possible. Therefore, the Commission, while soliciting contributions of samples from all who have fine specimens to offer, reserves the right to reject any samples that may be sent.

When samples, after careful consideration, are accepted, such samples will be carefully labeled, giving the type, variety, and grade of the leaf, also the name and address of the contributor and the locality in which the sample was produced. By this comprehensive system of labeling every contributor can and will receive the same consideration in the awarding of medals and diplomas as though he were exhibiting on space previously allotted to him as an individual. Exhibitors of raw material from which it is impossible for any individual or commercial benefit to accrue to the special exhibitor, while general benefit would accrue to the section where the sample was produced, to the United States at large, and to the Commission, will not be charged for such exhibits.

The exhibit is to be selected and arranged with great care, to show the general commercial types of tobacco grown in the principal districts. It will be impossible, even were it considered advisable, to exhibit samples from each locality where tobacco is grown, or from all parties offering samples. The aim will be to select representative samples to show the character of the leaf produced in each of the important districts. It is also desirable, so far as space will permit, to show specimens of the manufactured products in connection with each class of tobacco. Thus the leaf tobacco will be connected with the commercial use to which it is adapted. The main exhibit of the manufactured tobaccos will be in another department of the Exposition.

The Commission will be glad to receive from all sections charts, unmounted photographs, or models illustrating the production, harvesting, curing, manipulation, and marketing of tobacco. Anyone desiring to contribute charts or photographs, enlarged or otherwise, should ask for Circular No. 2. which gives the regulations governing this class of exhibits.

All parties wishing to contribute samples should carefully fill out the inclosed blank and mail same to Mr. M. L. Floyd, tobacco expert, Division of Soils, Department of Agriculture, Washington, D. C., who will furnish them with blank forms of labels and shipping tags.

An exhibit to be acceptable must not contain less than five hands, carrots, or bundles of each grade. The samples should be well and carefully packed in a wooden box, so that they will retain their moisture and reach Washington in good condition, assuming that they may not receive immediate attention on arrival. Material intended for this exhibit must be sent in as soon as possible, and no samples should be shipped to reach Washington later than September 15, 1899.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR NO. 5.

THE EXHIBIT OF WOOLS.

U. S. DEPARTMENT OF AGRICULTURE,
Washington, D. C., June 1, 1899.

DEAR SIR: You have been selected to furnish from your flock samples of wool fairly and favorably representing its breed, these to form a part of the exhibit of wools in the American section of the Paris Exposition of 1900.

The collection of the agricultural exhibits for this Exposition is placed by the law of July 1, 1898, under the direction of the Secretary of Agriculture, and the exhibit in its entirety will illustrate the material resources of the country at large.

The present magnitude of the wool-producing industry in the United States, which includes the principal breeds of all wool-growing countries, warrants a full representation by breed, climate, and geographical district, and the effort will be made to bring together at this great Exposition the most complete and comprehensive exhibit illustrative of the American wool industry that can be secured. As the space that has been set apart for American wools is exceedingly limited, the exhibit must be collective, which means that no space will be allotted to individuals, corporations, counties, or States, the collection to represent the country as a whole, with fullest credit to every contributor. You are urged, therefore, to cooperate in the work of collecting this exhibit, and you are invited, upon the suggestion of the executive

officer of your breed association to furnish samples from the present year's fleece of a representative individual of your flock, ram or ewe, as you may prefer, in accordance with the following rules and regulations:

1. Three samples from the same fleece are desired, one from the shoulder, one from the back, and one from the belly. As the fleece from each animal will be exhibited in duplicate (one-half to be displayed in a sealed glass jar 12 inches high, the other half to be secured in an open pasteboard tube, to admit of examination by experts and by the jury of awards), it will be necessary to secure the samples from the three portions of the body indicated in sufficient quantity to fill completely the 4-quart bag sent you. Before inclosing the wool in the bag each of the three samples should be bound separately by a stout cord, with the proper tag attached to indicate the portion of the body from which taken.

2. You will find inclosed a blank form headed "Memoranda in relation to wool exhibits." This blank should be carefully filled, to cover as many points as possible, and plainly written, as the data supplied will be used in making up the labels which will describe the samples at the Exposition, upon which also your name and address will appear. Omission to inclose a filled blank will reject the contribution.

3. With this circular I send you a 4-quart bag for the samples, three tags to indicate the portion of the body from which the samples are taken, the memoranda blank described above, an addressed mailing tag, which will bring the samples to Washington post free, and a return official envelope for shipment notice. After the tagged samples have been inclosed in the bag, place the filled memoranda blank just inside, and sew up the opening. The mailing card or tag should then be securely attached with your name and address written on reverse, after which mail at your local post-office. The samples should be sent us soon as possible, as nothing can be received after September 15, 1899.

After mailing samples, notice of having forwarded them should be sent to J. R. Dodge, wool expert, United States Commission to Paris Exposition of 1900, Department of Agriculture, Washington, D. C., to whom all correspondence should be addressed.

In order to secure proper identification of the samples when received in Washington, please follow these instructions carefully.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR No. 6.

THE EXHIBIT OF COTTON.

U. S. DEPARTMENT OF AGRICULTURE,

Washington, D. C., July 1, 1899.

DEAR SIR: You are invited to contribute samples of cotton produced in your section, to be prepared for the Paris Exposition of 1900.

Under the act of Congress of July 1, 1898, the Secretary of Agriculture is authorized to prepare suitable exhibits of the agricultural products of the States and Territories of the United States, including those mentioned in Groups VII, VIII, and X of the French classification (agriculture, horticulture, and food products), the same to be exhibited under the control and direction of the Commissioner-General.

That in view of the magnitude of the interests it will represent, the cotton exhibit should not only be worthy of the country as a whole, but especially creditable to each of the more important sections of our far-extending cotton belt, I need not urge upon you. Sentiment and commercial considerations will alike appeal to you to aid in promoting its success. If unable to cooperate as an exhibitor, it is earnestly desired that you will at least assist in promoting the success of the exhibit by your influence with such persons of your acquaintance as may be in a position to contribute samples of the products of their plantations that shall not merely prove instructive to the millions of visitors to the great international exposition in the closing year of this wonderful century, but shall also help to impress manufacturers from Great Britain, Germany, Belgium, and every other manufacturing country with the almost infinite variety of that most useful of all fibers which the varied physical conditions of our country enable us to produce.

While the space available is so exceedingly limited that the exhibit will have to be a collective one, in the name of the Government of the United States, the fullest credit will be given to every contributor, his name and address, together with the locality from which the specimen was derived, being clearly displayed. This will be the case whether the contribution be that of a State, a corporation, an association, or an individual planter.

Samples for exhibition should be taken from the crop of the present year and preference should be given to the variety or varieties most commonly grown in the section. The exhibit, as a whole, will include: (1) Samples selected mainly with a view to illustrating botanical and standard varieties and the capabilities of the localities in which they are produced; (2) varieties recognized in the export trade and showing staple, and (3) photographs illustrative of the processes of planting, cultivating, picking, ginning, baling, compressing, etc. The inclosed

circular No. 2 in relation to photographs will explain the method to pursue in preparing this part of the exhibit. No photographs mounted on cards other than the 22 by 28 size will be received.

Each sample of cotton should be sufficient to fill a four-quart bag, the requisite number of which will be sent to you, together with shipping directions, as soon as you have notified the cotton expert in charge as to the number of samples you will be able to contribute. These should not exceed three, unless there is a special reason for contributing a larger number, which should be stated. Please fill the memorandum blank that will accompany each bag very carefully as the label giving credit to you at the Exposition will be made up from this blank. A full description of the variety should be furnished, if possible. A number of linen address tags will also be sent you with the bags. One of these tags, filled in with your name and address, must be firmly attached to every bag before shipping, and such tag will bring the sample to Washington by mail, free of expense for postage.

As soon as this circular is received write for bags and shipping directions, using one of the inclosed post-free addressed envelopes for the purpose. State the number of bags required, giving name and full address, written plainly. After the bags have been received and filled and when ready to ship, write out a list of the varieties of cotton selected, with your name and address, and mail to John Hyde, cotton expert, Division of Statistics, United States Department of Agriculture, Washington, D. C., to whom all correspondence should be addressed. Use the second envelope with the printed address for this purpose. The samples should be sent as soon after picking as possible, and no shipment should be made to reach Washington later than September 15, 1899.

In order to insure proper identification of the samples when received in Washington, please follow these instructions carefully.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR NO. 7.

EXHIBIT OF HORTICULTURAL PHOTOGRAPHS AND ILLUSTRATIONS.

WASHINGTON, D. C., *July 15, 1899.*

DEAR SIR: It is deemed important that American horticulture shall be fully represented at the Paris Exposition. Such representation

will be made, so far as possible, by means of specimens of fresh fruits, vegetables, ornamental plants and seeds, as well as by canned, dried, and other manufactured products of fruits, nuts, and vegetables, of which large and representative exhibits are being prepared.

Under the act of Congress of July 1, 1898, the Secretary of Agriculture is authorized to prepare suitable exhibits of the agricultural products of the States and Territories of the United States, including those mentioned in Groups VII, VIII, and X of the French classification (agriculture, horticulture, and food products), the same to be exhibited under the control and direction of the Commissioner-General.

Owing to the limited space that is available it will manifestly be impossible to have all the interesting and instructive features of our horticulture represented either by specimens or models. To provide for proper representation of such features, suitable space has been set aside in the United States section for the display of photographs or other illustrations of horticultural subjects. Handsome cases will be constructed by the Commission, in which the mounted photographs or other illustrations will be shown in portfolios in convenient form for inspection by the juries of award and the general public.

This feature of the horticultural exhibit will therefore enable park commissioners, cemetery boards, florists, seedsmen, nurserymen, fruit growers, truck farmers, packers of canned or evaporated fruits and vegetables, etc., to have their establishments represented at the Exposition at a cost relatively small.

The exhibit will be collective, but each contributor will receive the fullest credit for what he shows and the same consideration from the jury of awards that he would have if individual space were allotted to him.

You are invited to contribute to this exhibit such illustrations of horticultural features of your establishment as would be of general interest to horticulturists or aid in enlarging the demand for American horticultural products in European countries.

Among the suitable subjects of illustration may be mentioned:

Public parks and cemeteries, private grounds and home places.—Views showing characteristic landscape features, ponds of aquatics, ornamental plantings of trees, shrubs, and flowers; driveways, rustic buildings, lodges, etc.; ornamental planting along highways, about public buildings, railway stations, etc.

Florists' and seedsmen's establishments.—Views of buildings, both exterior and interior; greenhouses; field scenes showing methods of planting, cultivating, harvesting, cleaning, marketing, etc.; specimen plots, specimen trees, plants, flowers, vegetables, etc.

Nurseries.—Views of propagating houses and beds, fields of growing stock, methods of propagating, planting, pruning, spraying, cultivating, digging, grading, packing, shipping, and storage of nursery stock.

Orchards, vineyards, fruit plantations, and truck farms.—Field scenes showing the general aspect of the site; methods of planting, pruning, training, cultivating, irrigating, spraying, harvesting, assorting, packing for market; individual trees and vines of special beauty, productiveness, or other merit; shipping scenes, especially of fruits for the export trade, including packing houses and other buildings, as well as the packages used; loaded vehicles, including wagons, cars, sailing vessels, or steamers.

Canning and evaporating (including sun drying) establishments.—Methods of harvesting, transporting and preparing fruits and vegetables for canning and evaporating; buildings, both exteriors and interiors, showing implements and machinery used in canning and evaporating; methods of assorting, dipping, bleaching, curing, packing, labeling, shipping, etc., especially of articles destined for the export trade.

Horticultural marketing.—Railroad and steamship transportation of fruits and vegetables; fruit auction scenes showing methods of sampling, etc.; city market scenes, illustrating wholesale or retail trade in horticultural products.

Individuals, firms, and corporations interested in the several branches of horticultural work referred to are cordially invited to participate in this exhibit and will be given as much space as can be allowed without intruding upon other exhibits.

All exhibits of this character will be transported from Washington and installed by the Government free of charge to the exhibitor, except the actual cost of making and lettering the portfolios, which will be done in Washington.

While new views, i. e., such as have not been publicly exhibited before, are preferable, choice photographs taken at any time in recent years may be shown.

For the sake of uniformity in the exhibit, all photographs and illustrations must be mounted on heavy white cardboard measuring 22 by 28 inches. If small photographs are used, several prints may be mounted on one sheet, though margins of at least 2½ inches must be provided for. Bromide enlargements, one print to the sheet, should measure 16 by 22 inches, thus leaving a 3-inch margin when mounted. No photographs mounted on cardboard other than the standard size (22 by 28 inches) will be received.

Hints regarding the making of negatives will be found on circular No. 2 which accompanies this, and these should be carefully observed.

The portfolios will contain 24 sheets or cards each, and single exhibitors who present satisfactory material will be permitted to show one or more portfolios of pictures. Exhibits containing a less number of cards than 24 will be assembled with similar collections from other exhibitors and shown in portfolios together.

All correspondence on this subject should be addressed to G. B. Brackett, horticultural expert, Division of Pomology, United States Department of Agriculture, Washington, D. C.

Intending exhibitors should at once send notice of the number of cards (22 by 28 inches) they desire to exhibit, and a list of the subjects, in order that space for the portfolios may be provided. All exhibits of this class must be forwarded in time to reach Washington by September 30, 1899. Shipping directions will be mailed on application.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR NO. 8.

EXHIBIT OF FRESH FRUITS.

U. S. DEPARTMENT OF AGRICULTURE,
Washington, D. C., August 10, 1899.

DEAR SIR: In view of the growing importance of our fruit industry and the prospective large commercial surplus of certain of our fruits, the Paris Exposition of 1900 is deemed an excellent opportunity to acquaint European consumers with the beauty and general excellence of our fruit products.

Under the act of Congress of July 1, 1898, the Secretary of Agriculture is authorized to prepare suitable exhibits of the agricultural products of the States and Territories of the United States, including those mentioned in Groups VII, VIII, and X of the French classification (agriculture, horticulture, and food products), the same to be exhibited under the control and the direction of the Commissioner-General. Under this authority it is therefore proposed to make representative exhibits of American horticultural products, particularly of such as are obtainable in quantity and likely to be in demand abroad.

Arrangements are being made for representative exhibits of canned, preserved, and evaporated fruits, jellies, fruit juices, etc., as well as of canned vegetables, pickles, and other prepared articles of horticultural origin.

To call special attention to the great variety of fruits now procurable in the United States in quantities sufficient for the export trade it is proposed to install and to maintain during the entire period of the

Exposition a representative exhibit of American fresh fruits. To accomplish this it will be necessary to provide a supply of choice specimens of the more durable fruits (such as winter apples, pears, citrus fruits, cranberries, nuts, etc.) of the crop of the present season (1899) for display at the opening of the Exposition and until specimens of the crop of the year 1900 are available. It is intended that all the more important fruit-growing districts of the United States shall be represented in this exhibit, and the active cooperation of growers and other persons interested is therefore solicited.

You are cordially invited to participate in this exhibit by contributing specimen fruits of the crop of 1899, grown either by yourself or others in your section, and to prepare to send choice specimens of such varieties as you may desire to exhibit of the crop of 1900 as they mature. The exhibit will be collective, but each contributor will receive the fullest credit for what he shows and the same consideration from the jury of awards that he would have if individual space were allotted him. Collections made by States, horticultural societies, boards of trade, shipping associations, railroad companies, etc., will have the same consideration as those from individuals.

Kinds of fruits desired.—1. As the kinds of fruits grown in the different parts of the country differ widely in number, season, and character, it is suggested that for the opening exhibit (of the crop of 1899) only such varieties be chosen as possess special merit as market, dessert, or culinary fruits in your section. Special attention should be given to standard varieties that are likely to keep well and be adapted to the requirements of the export trade.

Small lots of choice specimens of promising new or little known varieties are also desirable and may be included.

Selection of specimens.—2. All specimens for exhibition should be selected early in the picking season, as it is of great importance that the specimens be not overripe when shipped. Symmetrical, well-grown specimens that are characteristic of the variety in the region should be given preference to such as are overgrown or abnormal in other respects. Apples and pears should be picked as soon as the seeds turn brown, even if they have not attained full color. All specimens must be hand picked, preferably into padded baskets and must be free from bruises. They must have their stems attached and be free from insect injury or fungous disease to be entitled to shipment to Paris. In no case should specimens be rubbed or polished.

Quantity.—3. To allow for loss in storage and in transit a quantity of specimens of each variety should be provided of the crop of 1899. In general, not less than one peck of a standard variety of apples or one-half peck of a standard variety of pear should be sent by an exhibitor. In case of a promising new sort or a little-known variety, as

few as ten specimens may be forwarded if in perfect condition. Where collections are made in localities that grow but few varieties and those on a large scale at least one barrel of each variety should be provided, though the fruit may be in small lots furnished by different individual exhibitors.

Cure and packing of specimens.—4. After being picked, the fruit should be handled with the utmost care and shielded from exposure to heat or frost. When the collection of specimens is completed they should be double wrapped with paper and carefully packed in layers in clean, new apple barrels or boxes. The several lots in each package should be separated from each other by large sheets of paper and each should be labeled with the name of the variety, the locality, and the name and address of both grower and collector.

Labels and wrapping paper will be furnished to intending exhibitors without charge upon application.

Shipment.—5. Each package should be plainly marked with name of shipper and nature of contents and forwarded by express or fast freight to such storage point as shall be hereafter designated. It is probable that exhibits of this character will be assembled at two or more storage centers to be held until date of final shipment. In this case your exhibit will be ordered shipped to the most accessible point. Shipping labels, properly addressed, will be furnished.

In order to complete the necessary arrangements for the forwarding and reception of exhibits, it is important that you indicate at an early date the probable number of varieties and quantity of specimens that you will desire to contribute and the approximate date when they will be ready for shipment.

Photographic exhibits that illustrate characteristic features of the horticulture of your region are also desired, and circulars of information concerning such will be sent on application.

All correspondence on horticultural exhibits should be addressed to G. B. Brackett, horticultural expert, Division of Pomology, United States Department of Agriculture, Washington, D. C., who will furnish all necessary information.

The inclosed envelope will bring your letter without postage.

For the Secretary of Agriculture:

CHARLES RICHARDS DODGE,
Representative and Director.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR TO EXHIBITORS IN GROUPS VII, VIII, AND X.

WASHINGTON, D. C., *November 6, 1899.*

To enable me to correctly prepare the labels and credit matter for your exhibit, please fill out the following blanks and return to this office without delay:

Name of firm: _____.
 Business address: _____.
 Foreign agency: _____.
 Manufacturers of: _____.

On the blank lines "Manufacturers of" may be indicated, briefly, to the extent of 30 words, the scope of your special industry. This part of the sign label will appear both in French and English. The translation into French, however, will be made by the Commission. This matter will probably be used also in preparing the matter for the French official catalogue, and you should therefore fill the blanks very carefully, using the typewriter if possible.

I am, respectfully,

CHARLES RICHARDS DODGE,
Director of Agriculture.

FORM B.—*Catalogue blank, agricultural products, &c.*

UNITED STATES COMMISSION
 TO THE
 PARIS EXPOSITION OF 1900.
 —
 DEPARTMENT OF AGRICULTURE,
 HORTICULTURE AND FOOD
 PRODUCTS.
 Group —, Class —.

Exhibit of
 (Name of individual exhibitor.)

Address

Collective exhibit made by
 (Line to be filled only in case of State or other collective exhibits.)

Contributor's catalogue number —. (Contributors will please use the numbers 1, 2, 3, etc., upward, filling a separate blank for each form of product, and attaching the same number to the article (and duplicates if necessary) for purposes of identification.)

Name of specimen, article, or product: _____.

Brief description (where grown, yield per acre, etc.): _____.

Form in which sample will be contributed: _____ (as corn in the ear, shelled corn, lint cotton, leaf tobacco, etc.).

Quantity that will be contributed: _____.

Remarks: _____.

[Do not fill out any portion of space below this line.]

General catalogue number —. Division —. Section —. Subsection —.

Department —. Case number —.

Packed in box, No. —.

Remarks: _____.

WRITE PLAINLY. The printed label which will be placed on the specimen in Paris will be made up from this catalogue sheet.

FORM C.—*Catalogue blank commercial products, etc.*

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

Exhibit of.....
(Firm name, when a company.)

DEPARTMENT OF AGRICULTURE,
HORTICULTURE, AND FOOD
PRODUCTS.

Business address.....
(No., street, town, and State.)

Address of European agency.....

Group —, class —.

Exhibitors catalogue number —. (Exhibitors will please use the numbers 1, 2, 3, etc., upward, using a separate blank for each form of product, and attaching the same number to the article (and duplicates if necessary) for purposes of identification.)

Name of article or product —.

Brief description showing utility —.

Form in which articles will be exhibited —.

State if samples will be furnished for limited distribution at Paris —.

Remarks: —.

[Do not fill out any portion of space below this line.]

General catalogue number —. Division —. Section —. Subsection —.

Department —. Case number —.

Packed in box No. —.

Remarks: —.

WRITE PLAINLY.—The printed label which will be placed on the specimen in Paris will be made up from this catalogue sheet.

FORM D.—*Catalogue sheet for Experiment Station exhibits.*

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

Contribution of the Agricultural Experiment Station
of.....

Address.....

DEPARTMENT OF AGRICULTURE,
HORTICULTURE, AND FOOD
PRODUCTS.

Collective exhibit made by Agricultural Experiment
Stations of the United States.

Group —, class —.

Contributor's catalogue number —. (Contributors will please use the numbers 1, 2, 3, etc., upward, for each station's exhibit, filling a separate blank for each form of product or article, and attaching the same number to the article for purposes of identification.)

Name of specimen, product, article, or model —.

Brief description or explanation showing purpose of the exhibit: —.

Space that object will occupy: Cubic space, —; wall space, —.

Remarks: ———.

[Do not fill out any portion of space below this line.]

General catalogue number —. Division —. Section —. Subsection —.

Department —. Case number —.

Packed in box No. —.

Remarks: ———.

WRITE PLAINLY.—The printed label which will be placed on the specimen in Paris will be made up from this catalogue sheet.

FORM DD.—*Catalogue blank scientific and technical exhibits.*

UNITED STATES COMMISSION

TO THE

PARIS EXPOSITION OF 1900.

—

DEPARTMENT OF AGRICULTURE,

HORTICULTURE, AND FOOD

PRODUCTS.

Contribution of the.....

Address

Collective exhibit made by

Group —, class —.

Contributor's catalogue number —. (Contributors will please use the numbers 1, 2, 3, etc., upward for each scientific exhibit, filling a separate blank for each form of object or article, and attaching the same number to the article for purposes of identification.)

Name of specimen, product, article, model, or object: ———.

Brief description or explanation showing purposes of the exhibit: ———.

Space that object will occupy: Cubic space, —; wall space, —.

Remarks: ———.

[Do not fill out any portion of space below this line.]

General catalogue number —. Division —. Section —. Subsection —.

Department —. Case number —.

Packed in box No. —.

Remarks: ———.

WRITE PLAINLY.—The printed label which will be placed on the specimen in Paris will be made up from this catalogue sheet.

UNITED STATES COMMISSION
TO THE
PARIS EXPOSITION OF 1900.

Form E.

DEPARTMENT OF AGRICULTURE,
HORTICULTURE, AND FOOD
PRODUCTS.

Exhibit of
(Name of individual exhibitor.)

Address

Group —, class —.

Collective exhibit made by
(Line to be filled only in case of State or other
collective exhibits.)

	General catalogue number (do not fill this column). Contributor's catalogue number.	Contributor's package num- ber.	Box or barrel.	Kind.	Variety.	Quantity.	Name and address of grower.	Name and ad- dress of col- lector.
(Specimen entry)	1	1	Bbl.	Apple ..	Baldwin..	1 peck ..	John Doe, Hartford, Conn.	Henry Smith, Hartford Conn.

[Do not fill out any portion of space below this line.]

Department —. Case number —.

Packed in package No. —.

Remarks: — — —.

WRITE PLAINLY.—The printed label which will be placed on the specimens in Paris will be made up from this exhibitors' catalogue sheet.

UNITED STATES COMMISSION

OFFICIAL BUSINESS.

to the

Penalty for private use, \$300.

PARIS EXPOSITION OF 1900.

U. S. Department of Agriculture,

Washington, D. C.

CHARLES RICHARDS DODGE,

Representative and Director

U. S. Commission to Paris Exposition of 1900.

WASHINGTON, D. C.

Department of Agriculture.

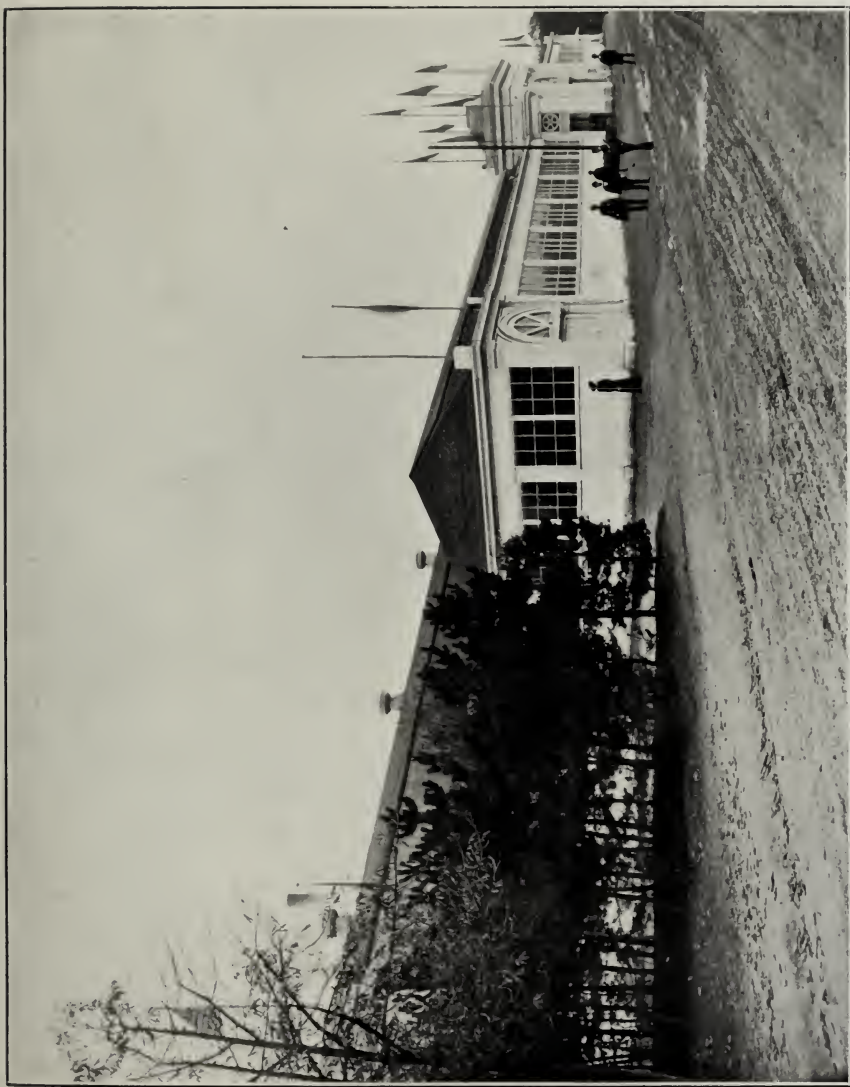
[On reverse side.]

Wool samples, from—

.....
Name of contributor.

.....
Post-office, county, and State,

[The above tag was 2½ by 5½ inches in size.]



EXTERIOR VIEW UNITED STATES MACHINERY ANNEX, GROUPS IV AND V, BOIS DE VINCENNES.

EXHIBIT SAMPLE.

No. —.

No. —.

State —, county —.

Grown by —. Address —.

Contributed by —. Address —.

Crop of 189—.

Commercial type —.

Variety —. Grade —.

[The above tag was $2\frac{3}{8}$ to $5\frac{1}{4}$ inches in size.]

[United States Commission to the Paris Exposition of 1900.—Exhibit department: Agriculture, horticulture, and food products.]

Catalogue number —. Package number —.

Variety —. Quantity —.

Collected by —. Post-office —. County —. State —.

Grown by —. Post-office —. County —. State —.

[The above tag was $2\frac{3}{8}$ by $5\frac{1}{4}$ inches in size.]

[United States Commission to the Paris Exposition of 1900.—Exhibit department: Agriculture, horticulture, and food products.]

CHARLES RICHARDS DODGE,

*Representative of the Secretary of Agriculture,**U. S. Department of Agriculture,*

WASHINGTON, D. C.

From —. (Name of shipper.)

—, —, —. (Town, county, and State.)

[The above tag was $2\frac{3}{8}$ by $5\frac{1}{4}$ inches in size.]

[United States Commission to the Paris Exposition of 1900.—Exhibit department: Agriculture, horticulture, and food products.]

FRESH FRUIT EXH.

RUSH
DELIVERY!From.....
(Name of shipper.).....
(Town, county, and State.)[The above tag was $5\frac{1}{2}$ by $8\frac{3}{4}$ inches in size.]

S. Doc. 232, pt 2—16

[United States Commission to the Paris Exposition of 1900.—Exhibit department: Agriculture, horticulture, and food products.]

DAIRY EXH.

CHARLES RICHARDS DODGE,

Representative of the Secretary of Agriculture,

U. S. Department of Agriculture,

WASHINGTON, D. C.

From.....
(Name of shipper.)

.....
(Town, county, and State.)

(Prepay.)

[The above tag was $5\frac{1}{2}$ by $8\frac{3}{4}$ inches in size.]

**CIRCULARS ISSUED BY TARLETON H. BEAN, DIRECTOR OF
FORESTRY AND FISHERIES. GROUP IX.**

GENTLEMEN: Preparations for the exhibit of forest industries of the United States at the Paris Exposition of 1900 are now rapidly nearing a close. The opportunity for the display of the wonderful resources of our country and for attracting favorable attention of European buyers is undoubtedly the best that has ever been offered. The exports of forest products (including furniture) from the United States in 1898 aggregated \$38,000,000. There is not the slightest question that this may be greatly exceeded if the wealth of our resources and the excellence of our products are properly brought to the attention of the people who will visit the Paris Exposition.

A circular containing general information as to location of the grounds, character of the exhibits, system of installation and labeling, and the details, as determined by the French classification, is inclosed herewith.

Not only exporters of lumber and staves, but also manufacturers of wooden ware, are especially invited to take part in this competition.

You are respectfully invited to consider the subject carefully and to participate in the competition for award if the proposition meets your approval. Every effort will be made to set forth the superiority and abundance of American products, and it is confidently expected that the efforts of the Commission will be entirely successful through the cooperation of firms especially interested in our export trade.

Further details will be furnished and blank applications for space sent you should you desire to become an exhibitor. An early response is desired.

Very truly, yours,

TARLETON H. BEAN,
Director of Forestry and Fisheries.

CIRCULAR NO. 1.

EXHIBIT OF FORESTRY, HUNTING, FISHING, GATHERING WILD CROPS.

AUDITORIUM BUILDING, *Chicago, May 15, 1899.*•

The Paris Exposition of 1900 will open April 15 and close November 5. The grounds are located in the center of Paris, extending from the Place de la Concorde to the Trocadéro, occupying both sides of the river Seine for nearly a mile, including a part of the Champs Élysées, the Trocadéro, the Esplanade des Invalides, and the Champ de Mars. The total area is about 336 acres.

The forestry and fisheries exhibit of the United States will be located in the southwest end of the palace of forestry, fisheries, and the chase, near the junction of the Avenue de Suffren with the Seine, and in the annex to that palace, which is separated from the building by a distance of 60 feet. The amount of space available for forestry is small and for that reason the exhibit must be partly collective; but individual space will be allotted to manufacturers, corporations, or associations, local or State, as far as circumstances will permit.

In collective exhibits a comprehensive system of labeling will be adopted, giving the name and address of the contributor, or exhibitor, and the locality from whence the specimen was derived. In the case of State or other association exhibits, special descriptive placards, neatly framed, will be conspicuously displayed in or upon the case in which such exhibits are installed, in order that the exhibitor shall derive the fullest benefit from the exhibit as an advertisement. Every exhibitor in a collective exhibit will receive the same consideration from the jury of awards as if he were exhibiting on space allotted to him as an individual and covering a large area.

A circular of general information can be obtained from the offices of the Commission in the Auditorium building, Chicago, or the Equitable building, New York, by persons who desire to become exhibitors. Certain general regulations regarding exhibits, selected from the circular referred to, are as follows:

For the contemporary Exposition the exhibitors must pay all expenses for packing, transportation, unpacking, storage of cases, installation, repacking, and reshipping. The cost of installation includes the laying of floors, except in public aisles; furnishing, setting, covering, and decorating partitions between exhibits, porticoes, velums or false ceilings, show cases, and exposition furniture, all of which shall accord with plans adopted by the department of the director-general.

As to floors, partitions, velums, or false ceilings, the administration reserves to itself, in the interests of uniformity and economy, the right to supply all or a part of them, in behalf of class committees, public administrations, and foreign commissioners, who will be called upon

to defray the expenses so incurred, in which case the exhibitor will pay his pro rata based on the space occupied by him.

Except in cases where collective exhibits are made (and in such cases special arrangements will be made), exhibitors individually must bear all expenses of elevations, show cases, cabinets, shelving, counters, railings, fittings, etc., which may be required.

Collective exhibits receiving an award will have the name of each participant inscribed on the diploma, and each participant will receive a diploma.

Exhibitors will be confined to such exhibits as are specified in their final application for space. When allotments are definitely made exhibitors will be notified of the amount of space and its location and supplied with permit to occupy such space, subject to the general regulations of the Paris Exposition, the regulations of the Commissioner-General for the United States, and the special requirements of the department in which their exhibit is made. Permits for space will not be transferable. Exhibits may be sold to be delivered at the close of the Exposition, provided the duty pertaining to them has by that time been paid.

The awards to exhibitors in the contemporary Exposition, and to the collaborators, will be issued in the form of diplomas, signed by the minister of commerce, industry, posts, and telegraphs, and by the Commissioner-General. They will be divided into the classes following: Diplomas of grand prize, diplomas of gold medal, diplomas of silver medal, diplomas of bronze medal, diplomas of honorable mention.

General installation will begin December 1, 1899, and continue until February 28, 1900.

The scope and character of the forestry exhibit, as determined by the French classification, are as follows:

CLASS 49.—*Appliances and processes used in forestry.*

Collections of seeds. Specimens of indigenous or exotic forest products.

Special implements for gathering, preparing, testing, and preserving seeds; drying houses. Implements for nurseries. Equipment for tree culture and forest industries.

Processes of culture in nurseries. Processes of culture and of the management of forests.

Forest topography.

Forest works: Keepers' houses, sawmills, tracks for hauling timber, sanitation, restocking (with animals, etc.).

Terracing: Replanting, turfing, etc. Planting to hold the surface of dunes.

[The details of class 49 will also include the following: Photographs of lumbering and logging, lumbering and logging tools, logging cars, log and lumber conveyors, photographs of mill interiors, offal collectors and conveyors, exhaust fans, machines for using refuse, lumber dryers.]

CLASS 50.—*Products of the cultivation of forests and of forest industries.*

Specimens of forest products.

Wood for cabinet work, for building, for fuel, wood that has been worked; lumber; staves. Dye woods.

Cork; textile barks. Tanning, fragrant, resinous substances, etc.

Products of forest industries; coopers' stock, basket work, manufactures of esparto, wooden shoes, wood wool, corks, kiln-dried wood, charcoal, raw potash, etc.

[In this class will be included also the following: Piling, car sills, ties, posts, poles, lath, shingles, pickets, staves, tank planks, box shooks, and veneers.]

CLASS 54.—*Appliances for gathering wild crops and products obtained.*

1. Appliances and implements for gathering the products of the soil obtained without culture.

2. Mushrooms. Truffles. Edible wild fruits.

Plants, roots, barks, leaves, fruits obtained without cultivation and used by herbalists, in pharmacy, dyeing, the manufacture of paper, oils, or for other purposes.

India rubber; gutta-percha. Gums and resins.

The operations, methods, and appliances of American forestry, lumbering, manufacturing, etc., will be illustrated, to a large extent, by means of photographs, charts, and models. Photographs are to be exhibited in portfolios, each containing 24 sheets or cards, for which suitable shelf space will be arranged. Photographic prints must be mounted on heavy white cardboard, measuring 22 by 28 inches. If small photographs are used several prints may be mounted on one sheet, though margins of not less than 2½ inches must be provided for. Bromide enlargements, one print to the sheet, should measure 16 by 22 inches, which, when mounted, will leave a 3-inch margin. The descriptive lettering under each picture should be plain and the legend concisely and briefly stated. It may be advisable to use a uniform style of portfolio. In this case the portfolios will be furnished at the cost of making and lettering. Charts, lithographs, heliotypes, etc., may be exhibited in similar portfolios. These must be in the form of detached sheets, and should be prepared or printed on substantial paper, and in every instance must conform to the 22 by 28 inch size, though 2-inch margins will be allowable.

Portfolios of photographs accompanying exhibits will form a very effective presentation of useful data, and afford information to the public that could not be presented in any other way, and such material will also prove invaluable to the jury of awards when passing upon the exhibit it illustrates.

The commercial products of forest industries in the United States will have the prominence in the exhibit which they unquestionably deserve. In 1898 the exports of our forest products, including furni-

ture and other manufactures from wood, were valued at about \$38,000,000. The importance of a comprehensive showing of our resources and specialties at the great Exposition can hardly be overestimated.

All communications and correspondence should be addressed to

TARLETON H. BEAN,
Director Forestry and Fisheries.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULAR NO. 2.

EXHIBIT OF FORESTRY, HUNTING, FISHING, GATHERING WILD CROPS.

AUDITORIUM BUILDING, *Chicago, May 15, 1899.*

The Paris Exposition of 1900 will open April 15 and close November 5. The grounds are located in the center of Paris, extending from the Place de la Concorde to the Trocadéro, occupying both sides of the river Seine for nearly a mile, including a part of the Champs Élysées, the Trocadéro, the Esplanade des Invalides, and the Champ de Mars. The total area is about 336 acres.

The forestry and fisheries exhibit of the United States will be located in the southwest end of the palace of forestry, fisheries, and the chase, near the junction of the Avenue de Suffren with the Seine, and in the annex to that palace, which is separated from the building by a distance of 60 feet. The amount of space available for fisheries and hunting is small, and for that reason the exhibit must be chiefly collective; but individual space will be allotted to manufacturers, corporations, or associations, local or State, as far as circumstances will permit.

In collective exhibits a comprehensive system of labeling will be adopted, giving the name and address of the contributor, or exhibitor, and the locality from whence the specimen was derived. In the case of State or other association exhibits, special descriptive placards, neatly framed, will be conspicuously displayed in or upon the case in which such exhibits are installed, in order that the exhibitor shall derive the fullest benefit from the exhibit as an advertisement. Every exhibitor in a collective exhibit will receive the same consideration from the jury of awards as if he were exhibiting on space allotted to him as an individual and covering a large area.

A circular of general information can be obtained from the offices of the Commission in the Auditorium building, Chicago, or the Equitable building, New York, by persons who desire to become exhibitors. Certain general regulations regarding exhibits, selected from the circular referred to, are as follows:

For the contemporary exposition the exhibitors must pay all expenses for packing, carriage, unpacking, storage of cases, installation, repacking, and reshipping. The cost of installation includes the laying of floors, except in public aisles, furnishing, setting, covering, and decorating partitions between exhibits, porticoes, velums or false ceilings, show cases, and exposition furniture, all of which shall accord with plans adopted by the department of the director-general.

As to floors, partitions, velums or false ceilings, the administration reserves to itself, in the interests of uniformity and economy, the right to supply all or a part of them, in behalf of class committees, public administrations, and foreign commissioners, who will be called upon to defray the expenses so incurred, in which case the exhibitor will pay his pro rata based on the space occupied by him.

Except in cases where collective exhibits are made (and in such cases special arrangements will be made), exhibitors individually must bear all expense of elevations, show cases, cabinets, shelving, counters, railings, fittings, etc., which may be required.

Collective exhibits receiving an award will have the name of each participant inscribed on the diploma, and each participant will receive a diploma.

Exhibitors will be confined to such exhibits as are specified in their final application for space. When allotments are definitely made exhibitors will be notified of the amount of space and its location and supplied with permit to occupy such space, subject to the general regulations of the Paris Exposition, the regulations of the Commissioner-General for the United States, and the special requirements of the department in which their exhibit is made. Permits for space will not be transferable. Exhibits may be sold to be delivered at the close of the Exposition, provided the duty pertaining to them has by that time been paid.

The awards to exhibitors in the contemporary exposition and to the collaborators will be issued in the form of diplomas, signed by the minister of commerce, industry, posts and telegraphs, and by the Commissioner-General. They will be divided into the classes following: Diplomas of grand prize, diplomas of gold medal, diplomas of silver medal, diplomas of bronze medal, diplomas of honorable mention.

General installation will begin December 1, 1899, and continue until February 28, 1900.

The scope and character of the exhibit of fishing and hunting, as determined by the French classification, are as follows:

CLASS 51.—*Hunting equipments.*

[Manufacturing appliances and products.]

1. Special machinery and tools used in the manufacture of arms; machines for straightening barrels; special lathes for instantaneous reproductions; machines for finishing the interior boring of barrels, boring machines; machines for punching gun

barrels; special machines for making wooden gunstocks; milling machines, machines for reproducing different parts of arms in steel; machines for polishing and finishing tempered pieces.

Material and tools for the manufacture of cartridges and ammunition.

2. Side arms.

Arms for trophies; copies of ancient weapons.

Missile weapons. Bows, crossbows, etc.

Firearms, guns, rifles, pistols, etc.

Accessories for firearms.

Bullets, solid or hollow, explosive. Percussion caps, primers, cartridges.

Hunting equipments, appliances for training dogs.

Apparatus used in fencing schools.

CLASS 52.—*Products of hunting.*

Collections and drawings of land and amphibious animals, birds and eggs.

Skins and furs in the rough. Skins prepared for the furrier. Taxidermist's work.

Hair, horsehair, and bristles. Undressed feathers and bird skins.

Horn, ivory, bone, and tortoise shell.

Musk, castoreum, civet, etc.

CLASS 53.—*Fishing equipments and products—Fish culture.*

1. Floating appliances used in fishing. Nets, tackle, and implements for sea fishing. Nets, weirs, traps, and appliances for fresh-water fishing.

2. Marine fish culture; fish, crustacea, mollusks, radiates, etc.

Fresh-water fish culture; installation, equipment, and processes used in pisciculture; fishways; culture of leeches.

3. Aquariums.

4. Collections and drawings of fish, cetacea, crustacea, mollusks, etc.

Pearls, shells, mother-of-pearl. Coral. Sponges. Tortoise shell. Whalebone. Spermaceti. Ambergris. Fish oils and fats.

The operations, methods, appliances, and results of American fisheries and fishery industries will be illustrated, to a large extent, by means of photographs, charts, and models. Photographs are to be exhibited in portfolios, each containing 24 sheets or cards, for which suitable shelf space will be arranged. Photographic prints must be mounted on heavy white cardboard, measuring 22 by 28 inches. If small photographs are used, several prints may be mounted on one sheet, though margins of not less than 2½ inches must be provided for. Bromide enlargements, one print to the sheet, should measure 16 by 22 inches, which, when mounted, will leave a 3-inch margin. The descriptive lettering under each picture should be plain and the legend concisely and briefly stated. It may be advisable to use a uniform style of portfolio. In this case the portfolios will be furnished at the cost of making and lettering. Charts, lithographs, heliotypes, etc., may be exhibited in similar portfolios. These must be in the form of detached sheets, and should be prepared or printed on substantial paper, and in every instance must conform to the 22 by 28 inch size, though 2-inch margins will be allowable.

Portfolios of photographs accompanying exhibits will form a very effective presentation of useful data and afford information to the public that could not be presented in any other way, and such material will also prove invaluable to the jury of awards when passing upon the exhibit it illustrates.

The products of the fishery industries of the United States have not achieved the prominence in European markets to which they are justly entitled. Our fishery exports in 1898 amounted to only about \$5,000,000 and were about \$1,000,000 below the value of the fishery imports. According to the latest reports, the United States sold to European countries only one-twentieth of their imported fishery products. The importance of showing our wonderful resources and superior manufactures at the great Exposition can hardly be overestimated.

All communications and correspondence should be addressed to

TARLETON H. BEAN,

Director Forestry and Fisheries for U. S. Commissioner to Paris.

Approved.

FERDINAND W. PECK,

Commissioner-General.

GENTLEMEN: If you are interested in the United States exhibits at the Paris Exposition of 1900, please examine the papers inclosed herewith relating to the collections now rapidly approaching completion by the Department of Agriculture on behalf of the Commissioner-General of the United States. A great many important firms intend to show their manufactures and compete for an award. There has never been a better opportunity for such competition, and the influence upon our exports can not fail to be favorable.

If you think well of the proposition, please fill and return the blank application for representation as early as practicable, stating the articles you desire to exhibit. The small expense of an exhibit of fish food products is the same as for manufactures from the raw products of agriculture. I can state this more definitely when I know the nature and extent of your exhibit.

Very truly, yours,

TARLETON H. BEAN,

Director Fisheries and Forestry.

DEAR SIR: The accompanying report of Mr. A. H. Winchester, expert in forestry and fisheries, is submitted as the basis of a general plan for a suitable exhibition at Paris of the great forestry industries of the United States. The immense importance of these industries and the unequalled opportunity for their proper exploitation at the Paris Exposition are fully appreciated, and the plan outlined

has the cordial sympathy of the Commissioner-General for the United States and will receive his hearty cooperation through this department.

In order to secure the desired results prompt action is of the first importance, because the time remaining for necessary preparations is short. As a preliminary to this end, Mr. Winchester proposes the immediate organization of an honorary advisory committee, to consist of the representative lumbermen from the various associations who are nominated in his report as a result of extended consultation with leading lumbermen of the entire country. This group is suggested as a consulting board with which this office may cooperate and thus come into close touch with all departments and sections of the industry; thereby it is hoped to secure a commercial forestry exhibit at Paris that will reflect credit upon our country and its great forest resources. I trust that you, as one of the gentlemen designated, will very promptly advise me of your acceptance of a place upon this board.

As a further means of expediting action, when forwarding your acceptance, please designate your choice of a chairman and treasurer from the following-named candidates, with the understanding that the candidate for chairman receiving the second highest vote shall be vice-chairman:

For chairman: Wm. Irvine, Chippewa Falls, Wis.; Wm. A. Bennett, Cincinnati, Ohio; Samuel H. Fullerton, St. Louis, Mo.

For treasurer: John N. Scatcherd, Buffalo, N. Y.; A. G. Foster, Tacoma, Wash.; Geo. M. Curtis, Clinton, Iowa.

The chairman, vice-chairman, and treasurer so chosen to constitute an executive committee with the usual powers, for whom the expert in forestry and fisheries for the Commissioner-General may act as secretary.

If from any cause you are obliged to decline acceptance, kindly secure that of some person suitable to act as your substitute, and who will do as above requested.

The favor of an early response is desired.

Very truly, yours,

TARLETON H. BEAN,
Director of Forestry and Fisheries.

**CIRCULARS ISSUED BY F. J. V. SKIFF, DIRECTOR OF MINING
AND METALLURGY. GROUP XI.**

MINING AND METALLURGICAL EXHIBIT.

AUDITORIUM BUILDING, *Chicago, April 12, 1899.*

The Paris Exposition of 1900, to be held under the auspices of the French Government, will open April 15, 1900, and close November 5 of the same year. The grounds are located in the heart of the city of

Paris, and include the Champ de Mars and the Trocadéro, both banks of the river Seine for nearly a mile, the Esplanade des Invalides and a part of the Champs Élysées. The total ground area is about 336 acres. The mining palace is located at the entrance to the Champ de Mars.

GENERAL CLASSIFICATION.

Exhibits will be classified in eighteen groups:

Group I. Education and instruction. (Classes 1 to 6.)

II. Works of art. (Classes 7 to 10.)

III. Instruments and general processes of letters, sciences, and the arts. (Classes 11 to 18.)

IV. Material and general processes of mechanism. (Classes 19 to 22.)

V. Electricity. (Classes 23 to 27.)

VI. Civil engineering. Transportation. (Classes 28 to 34.)

VII. Agriculture. (Classes 35 to 42.)

VIII. Horticulture. (Classes 43 to 48.)

IX. Forestry. Hunting. Fishing. Gathering of wild products. (Classes 49 to 54.)

X. Food stuffs. (Classes 55 to 62.)

XI. Mines. Metallurgy. (Classes 63 to 65.)

XII. Decoration and furniture of public buildings and private dwellings. (Classes 66 to 75.)

XIII. Threads and textile fabrics. Clothing. (Classes 76 to 88.)

XIV. Chemical industries. (Classes 87 to 91.)

XV. Diversified industries. (Classes 92 to 100.)

XVI. Social economy. Hygiene. Charities. (Classes 101 to 112.)

XVII. Colonization. (Classes 113 to 115.)

XVIII. Army and Navy. (Classes 116 to 121.)

Of the above groups, No. XI, "mining and metallurgy," is divided into three classes, 63, 64, 65, as follows:

CLASS 63.—*Working of mines, ore beds, and stone quarries.*

[Equipment, processes, and products.]

1. Equipment and methods of underground topography.

Prospecting for minerals. Apparatus for boring, for making examinations, or for artesian wells.

Works for controlling mineral waters.

Equipment for and methods of sinking and lining mine shafts.

Equipment for and methods of opening galleries. Equipment for and methods of excavating or cutting down in mines or quarries; hand tools; engines; installations for compression of air; explosives and methods of firing them.

Equipment for and methods of underground transportation.

Machinery for lifting mineral and lowering rubbish.

Machinery and apparatus for lowering and lifting miners.

Machinery and pumps for draining.

Ventilating apparatus and processes. Air shafts.

Lighting apparatus; safety lamps.

Safety appliances: Safety catches, signals, etc. Life-saving appliances.

Equipment for and methods of handling mining products and for their above-surface transportation: Railways, inclined planes, loose cables, aerial cables, and trolleys; appliances for loading wagons, boats, etc.

Special machinery and appliances for working salt mines, petroleum wells, gold-bearing sands and gravels, etc.

Apparatus for washing and mechanically preparing ores and mineral fuel.

Apparatus for compressing fuel.

Apparatus for preparing coke: Coke ovens.

2. Ornamental stones, hard stones, or building stones, rough hewn, sawed or polished.

Rocks which produce lime or cement.

Grindstones, whetstones, pumice stones, polishing substances.

Molding sands; refractory sands.

Clays, kaolins, flints, and other substances used in the manufacture of earthenware.

Refractory rocks and fire clays.

Bauxite. Fluorspar, asbestos, meerschaum, graphite, and plumbago.

Slates.

Gems and precious stones.

Rock salt: Salt from salt springs, saltpeter and nitrates, sulphates, alums, and other natural salts. Boric acid and borax.

Raw sulphur and pyrites.

Natural mineral paints.

Natural mineral fertilizers (phosphates, coprolites, etc.).

Mineral fuels: Peat, lignite, bituminous coal, anthracite, coal dust and compressed coal, raw petroleum, and asphalt. Natural gas. Asphalt and asphaltic rocks, mineral wax and bitumen, raw yellow amber and jet.

Metallic ores of every kind. Native metals.

3. Systematic collections. Crystallography.

Geological maps, charts of underground topography. Relief maps, working plans of mines.

Statistics and publications relative to geology, to underground topography, mineralogy, the working of mines, etc.

CLASS 64.—*Metallurgy.*

Equipment for, methods and products of the manufacture of refractory materials for metallurgical purposes (fire bricks, blocks, crucibles, retorts, etc.).

Gas generators and gas furnaces for use in metallurgy.

Application of liquid fuels to metallurgy.

Treatment of the ores of iron, manganese, and chromium. Equipment for smelting, blast furnaces, blowers, hot-blast apparatus, etc. Equipment of foundries: Cupolas, blowers, and apparatus. Production of pig iron and of castings. Ferromanganese and manganese castings. Alloys of iron.

Equipments for, methods and products of the manufacture of iron and steel in ingots, bars, sheets, or finished plates, and of the production of steel castings. Puddling, reverberatory and smelting furnaces: Hammers, presses, rolls. General arrangement and equipment for producing Bessemer metal, or for producing open-hearth steel or crucible steel. Various processes of manufacturing iron or steel directly from the ores, the refining of the metal, the carburization of iron.

Equipment for, methods and processes of the manufacture of iron in commercial forms: Hoop iron, band iron, rods for wire drawing, iron and steel wire, iron of special sections, armor plates, sheet iron for commercial and building purposes, corrugated iron, axles, tires, wheels, large forgings, gun barrels, projectiles, tubes, welded or seamless.

Production of galvanized, leaded, or nickled plates, tin plates (tin plates, bright, dull, mottled, ornamented, printed), cans for preserves or blacking.

Treatment of the ores of copper by the dry or by the wet process, equipment and methods in use at copper works. Copper and copper alloys in ingots, bars, and sheets.

Treatment of ores of metals: Equipment and process for separation and refining, furnaces for calcination, roasting, smelting, distillation, cupellation, etc.; apparatus and accessories for amalgamation. Tin in ingots. Zinc in ingots and in sheets, zinc white. Lead in pig, sheet lead, lead pipe, mercury, antimony and oxides of antimony. Nickel in ingots, hammered, drawn, or rolled nickel. Metallic arsenic. Aluminum, alloys of aluminum. Precious or rare metals. Various alloys.

Equipment for, and methods and products of electric-metallurgy.

Equipment for, and processes of washing goldsmith's dust, and dust from refiners of precious metals.

INFORMATION IN REGARD TO THE EXHIBITION OF BUILDING STONES
TO BE MADE BY THE UNITED STATES GOVERNMENT AT THE PARIS
EXPOSITION IN 1900.

GEOLOGICAL DEPARTMENT,
MASSACHUSETTS INSTITUTE OF TECHNOLOGY,
Boston, July, 1899.

The exhibit of the building stones of the United States will form a part of the general mining and metallurgical exhibit, and has been assigned a prominent position among the Government displays. The stones will be exhibited in glass cases some 7 feet high and containing a series of shelves so arranged that every sample will be in full view from the front.

No other country has so many and varied building stones, and with the cooperation of the quarry owners the collection can be made into a striking display of our great resources in building and ornamental stones. The attendance at such an international exposition as that to be held in Paris in 1900 will include leading men of the quarrying, contracting, building, and architectural professions from all over the world, and the opportunity to be offered to quarry owners of this country to exhibit samples of their product without cost, except that of dressing, is one which no enterprising producer can afford to let pass.

STONES TO BE EXHIBITED.

Class I. Granites (including granite proper, gneiss, syenite, diorite, diabase, etc.).

Class II. (a) Marbles. (b) Limestones (including dolomites).

Class III. Sandstones (including conglomerates).

Class IV. Slates. (a) Varieties especially adapted for roofing purposes. (b) Varieties especially adapted for manufacturing purposes.

Class V. Serpentine and verd-antique marbles.

Class VI. Soapstones.

Class VII. Gypsum (alabaster).

FORMS OF SAMPLES.

Classes II (a), IV (b), V, VI, and VII are to be exhibited in the form of slabs 5 by 8 inches in size and 1 inch thick. One face in each case should be polished as highly as the nature of the stone will admit.

Classes I, II (*b*), and III are to be exhibited in the form of 4-inch cubes dressed according to the specifications given in another paragraph.

Class IV (*a*) will be exhibited in the form of cleavage plates 5 by 8 inches in size and having the customary thickness and perforations.

SPECIFICATIONS FOR THE DRESSING OF THE CUBES.

Dimensions.—The cubes are to measure 4 inches on the dressed edges.

Kinds of finish.—The following kinds of finish will be used: Rock face, pointed face, cross-crandalled face, square drove or tooled face, patent hammered face, tooth chiseled face, rubbed face, and polished face. With the exception of the rubbed and polished faces, each face of the cube should have a patent hammered (in case of hard rocks) or square drove (in case of soft rocks) margin half an inch wide, as indicated in the figures.

Designation of faces.—In order to secure uniformity in the dressing of the cubes the different faces have been designated as follows: Face 1, or front face; face 2, or top face; face 3, or rear face; face 4, or bottom face; face 5, or right face, and face 6, or left face.

Faces for the granites.—(1) Polished, (2) rock, (3) point, (4) ax-hammered, (5) and (6) patent hammered.

Faces for the limestones.—(1) Polished, (2) rock, (3) point, (4) rubbed, (5) square drove or tooled, (6) cross-crandalled.

Faces for soft sandstones (freestone and brownstone).—(1) Rubbed, (2) rock, (3) point, (4) tooth chiseled, (5) cross-crandalled.

Faces for hard sandstone and quartzite.—Same as for granites.

ARRANGEMENT AND LABELING.

Owing to the regulations of the Exposition managers, no recognition can be made of the separate States of this country. For this reason the primary arrangement of the building stones will be according to the classes given on a previous page, but within the classes the grouping will be as nearly as possible according to the States.

Each specimen will have in a conspicuous place a printed label giving the specific and trade names of the stone, together with the name of the quarry, its owners, or operators, and its location.

PHOTOGRAPHS.

In connection with the exhibit of building stones there will also be a display of photographs of important quarries, and of buildings, bridges, monuments, etc., constructed from their products.

The display will be made in swinging frames about 22 by 28 inches in size, the photographs themselves measuring about 20 by 26 inches. In order to obtain satisfactory enlargements of this size the originals should be at least 5 by 8 inches in size, but smaller ones may be sent if none of the larger are available.

The samples should be carefully packed in order to avoid injury in transportation. The cubes should be sent by express, but the slabs of marble, slate, soapstone, etc., may be forwarded by mail. Franked labels will be forwarded for the latter on notification of intention to exhibit.

Forward all specimens and address communications to

MYRON L. FULLER,
Massachusetts Institute of Technology, Boston, Mass.

CLASS 65.—*Metal working.*

[Equipment, methods, and products.]

1. Equipment for and methods used in foundries of bronze, brass, zinc, tin, malleable iron, etc.

Special tools, not included in the class of machine tools, used by smiths, farriers, bolt makers, screw cutters, wire-drawers, nail makers, buckle makers, chain makers, coppersmiths, plate makers, tinsmiths, edge tool makers, iron founders, iron mongers, locksmiths, model makers, etc.

Appliances and processes for enameling metallic objects.

Appliances for exact rolling and for beating of gold, silver, and tin. Apparatus for working platinum.

Apparatus and processes (electro-metallurgical or other) for coating metals with a more precious, more malleable, or more durable metal. Electroplating.

2. Bells, large and small: Taps, cocks, and machine-made bronzes.

Various forgings. Farrier's articles. Horseshoes, oxshoes, etc.

Bolts and nuts: Screws for wood or metal.

Products of wiredrawing and nail making. Tacks, nails, brads, pins, needles; wire ropes; barbed wire; wire fencing, wire cloth, and wire gauze; products of exact wiredrawing.

Buckle making: Rings, staples, hooks, hinges.

Chain making: Chains without welding.

Household utensils in copper and tin.

Metal plates, flanged, stamped, cut, decorated, perforated, etc.

Enameled plates and castings for buildings, household use and ornament.

Hollow ware, plain, polished, japanned, enameled, granitized, lined with porcelain, etc.

Drawn tubes and piping in iron, steel, copper, tin, lead, etc.

Metallic caps, buttons, eyelets.

Metallic pens. Spectacle frames. Springs.

Edge tools: Scythes, sickles, pruning hooks, machetes, or hacking cutlasses, axes, hatchets, various edge tools, files, etc.

Pullies and pulley blocks. Flatirons.

Builder's hardware: Hinges, window fastenings, escutcheons; doorknobs, door knockers and rappers.

Locks, padlocks, bolts, keys; exact and safe lockwork.

Safes and safety vaults.

Garden furniture and vases in wrought or cast iron.

Stair railings and balusters: Gratings and balconies in wrought and decorated iron.

Iron beds and various utensils painted, enameled, or varnished.

Summer houses and pavilions in iron or steel: Bird cages, aviaries, awnings, verandas.

Shutters for shop windows: Shutters, screens, and venetian blinds in sheet metal; metal brackets, etc.

Various products of exact rolling, and of beating of gold, silver and tin, metallic foils.

Various products of gilding, silver plating, copper plating, bronzing, galvanizing, nickel plating, electroplating.

Galvanized or leaded sheet iron.

Builder's work in lead or zinc.

This circular is issued by the department of mines and metallurgy in order that proposed exhibitors may be informed of the methods of classification as well as the limitations as to kind and quality. The director of the department of mines and metallurgy while regretting the enforced limitations of space needful under general regulations, is yet confident that these limitations as to quantity will be more than offset by the superior quality of each exhibit.

The only general regulations regarding exhibits that it is needful to publish here are selected from the pamphlet entitled "General information," issued from the office of the Commissioner-General in Chicago, and which will be mailed to the proposed exhibitor so soon as he indicates his desire to participate in the display. These selected regulations are as follows:

For the contemporary Exposition the exhibitors must pay all expenses for packing, carriage, unpacking, storage of cases, installation, repacking, and reshipping.

The cost of installation includes the laying of floors except in public passages, furnishing, setting, covering, and decorating partitions between exhibits, porticos, velums, or false ceilings, show cases and exposition furniture, all of which shall accord with plans adopted by the department of the director-general. As to floors, partitions, velums, or false ceilings, the administration reserves to itself, in the interest of uniformity and economy, the right to supply all or a part of them on behalf of class committees, public administrations, and foreign commissioners, who will be called upon to defray the expenses so incurred, in which case the exhibitor will pay his pro rata based on the space occupied by him.

Except in cases where collective exhibits are made (and in such cases special arrangements will be made), exhibitors individually must bear all expense of elevations, show cases, cabinets, shelving, counters, railings, fittings, etc., which may be required.

Collective exhibits receiving an award will have the name of each participant inscribed on the diploma, and each participant will receive a diploma.

Exhibitors will be confined to such exhibits as are specified in their final application for space. When allotments are definitely made exhibitors will be notified of the amount of space and its location and

supplied with permit to occupy such space, subject to the general regulations of the Paris Exposition, the regulations of the Commissioner-General for the United States, and the special requirements of the department in which their exhibit is made. Permits for space will not be transferable.

The awards to exhibitors in the contemporary Exposition, and to the collaborators, will be issued in the form of diplomas, signed by the minister of commerce, industry, posts, and telegraphs, and by the Commissioner-General. They will be divided into the classes following: Diplomas of grand prize, diplomas of gold medal, diplomas of silver medal, diplomas of bronze medal, diplomas of honorable mention.

General installation will begin December 1, 1899, and continue until February 28, 1900.

These regulations are positive, with the possible exception of special collections of ores and minerals made under the direction and by the officers of this department and designed for general educational purposes, such as is indicated in class 63, Nos. 2 and 3.

All communications and correspondence should be addressed to

FREDERICK J. V. SKIFF,

Director Department of Mining and Metallurgy.

Approved:

FERDINAND W. PECK,

Commissioner-General.

MINING AND METALLURGICAL EXHIBIT.

AUDITORIUM BUILDING, *Chicago, July 20, 1899.*

The Paris Exposition of 1900, to be held under the auspices of the French Government, will open April 15, 1900, and close November 5 of the same year. The grounds are located in the heart of the city of Paris and include the Champ de Mars and the Trocadéro, both banks of the river Seine for nearly a mile, the Esplanade des Invalides, and a part of the Champs Élysées. The total ground area is about 336 acres. The mining palace is located at the entrance of the Champ de Mars.

GENERAL CLASSIFICATION.

Exhibits will be classified in eighteen groups:

Group I. Education and instruction. (Classes 1 to 6.)

II. Works of art. (Classes 7 to 10.)

III. Instruments and general processes of letters, sciences, and the arts. (Classes 11 to 18.)

IV. Material and general processes of mechanism. (Classes 19 to 22.)

V. Electricity. (Classes 23 to 27.)

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Group VI. Civil engineering. Transportation. (Classes 28 to 34.)

VII. Agriculture. (Classes 35 to 42.)

VIII. Horticulture. (Classes 43 to 48.)

IX. Forestry. Hunting. Fishing. Gathering of wild products. (Classes 49 to 54.)

X. Food stuffs. (Classes 55 to 62.)

XI. Mines. Metallurgy. (Classes 63 to 65.)

XII. Decoration and furniture of public buildings and private dwellings. (Classes 66 to 75.)

XIII. Threads and textile fabrics. Clothing. (Classes 76 to 86.)

XIV. Chemical industries. (Classes 87 to 91.)

XV. Diversified industries. (Classes 92 to 100.)

XVI. Social economy. Hygiene. Charities. (Classes 101 to 112.)

XVII. Colonization. (Classes 113 to 115.)

XVIII. Army and Navy. (Classes 116 to 121.)

Of the above groups, No. XI, "mining and metallurgy," is divided into three classes, 63, 64, 65.

In calling attention to the preceding statement Mr. F. J. V. Skiff, director of the department of mining and metallurgy, desires to state that special provision has been made in the above classification for an exhibit of "geological maps, charts of underground topography, relief maps, working plans of mines," also "statistics and publications relative to geology, to underground topography, mineralogy, the working of mines," etc.

It is the intention of the director of this department to limit the collection to scientific publications and exhibits. Circulars, price lists, advertisements of mines, and smelter, mill, and assay supplies are not solicited.

You are invited to loan such publications as may be your pleasure, and you will kindly notify me of your intention, giving titles and number of volumes or portfolios, with description of other exhibits, specifying the size or space each will require.

The publishers or owners are expected to deliver their works, freight prepaid, to New York, and there will be no further expense, with the exception of the corresponding return freight charges from New York to their respective home destinations. Upon their delivery in New York a receipt will issue, and the Government will transport the collection to and from Paris, free of charge, and return same to the owner, as above stated.

The date the books, etc., are to be collected in New York, and the address of the depository will be sent in a later circular.

Inquiries will be responded to with pleasure, and a prompt report of the literature, etc., you desire to exhibit is earnestly requested that suitable arrangements may be made.

All exhibits in this collection will be open to award.

It is expected that this scientific library exhibited by the United States will attract the attention of the scientists of the world and redound to the credit of the contributors and the country, and it is hoped that you will interest yourself and lend your aid in its collection.

Address all communications and correspondence to

ROBERT E. BOORAEM,
*Honorary Librarian, U. S. Commission to the Paris
Exposition of 1900, for the Department of Mining
and Metallurgy, 267 Fifth avenue, New York.*

Approved:

FERDINAND W. PECK,
Commissioner-General.

Approved:

WILLARD A. SMITH,
Acting Director in Chief, Exhibit Department.

COLORADO COLLEGE,
Colorado Springs, Colo.

Will you kindly inform me whether you have at your command any choice specimens belonging to the sulphide group (class 2 of Dana's classification of minerals) which come from any part of the United States and which I might use in making an exhibit of this group at the Paris Exposition? I can offer you a number of minerals of other groups in exchange which will be of equal value, and I have no doubt but that my material will prove entirely satisfactory to you. I shall be greatly obliged if you will let me know as soon as possible just what you can do, and I inclose a self-directed envelope which requires no postage.

Respectfully yours,

RUFUS M. BRAGG,
*Honorary Mineralogist of the Department of Mining
and Metallurgy for the Commissioner-General of the
United States to the Paris Exposition of 1900.*

P. S.—I inclose a list of specimens I need.

[Paris Exposition, 1900.—United States mineral exhibit.]

No. —.

Character of ore, —.

Mine, —.

Locality, —.

Exhibitor, —.

	Gold.	Silver.	Lead.	Copper.
Assay.....per ton..				
Value.....do.....	\$	\$	\$	\$

[Department of mining and metallurgy, Paris Exposition of 1900, Frederick J. V. Skiff, Director.]

No. —.

Received from —

To be returned at close of the Paris Exposition of 1900.

FREDERICK J. V. SKIFF,
*Director Department Mining
and Metallurgy.*

By —.

[Paris Exposition, 1900.—United States mineral exhibit.]

CLAYS FOR ECONOMIC PURPOSES.

No. —. Grade, —.

Crude clay.

Prepared clay.

Fired clay; temperature, —, centigrade.

Approximate rational analysis: Clay substance, —; quartz, —; feldspar, —.

Analyst, —.

Owners, —.

Location, —.

Value, —. Uses, —.

[Paris Exposition, 1900.—United States mineral exhibit.]

No. —.

Scientific name, —. Common name, —.

Chemical composition, —.

Locality, —. Exhibitor, —.

[Paris Exposition, 1900.—United States mineral exhibit.]

No. ____.

Scientific name, _____. Common name, _____.

Locality, _____. Exhibitor, _____.

[Paris Exposition, 1900.—United States metallurgical exhibit.]

No. ____.

Product, _____. Process, _____. Smelter, _____.

Location, _____.

[Duplicate.]

DATA FOR OFFICIAL LABELING OF SAMPLE OF COAL FOR THE PARIS
EXPOSITION OF 1900.

From _____ mine.

Owned by _____.

Located at _____. County of _____. State of _____.

Analysis by _____.

Per cent.

Fixed carbon.....

Volatile matter.....

Moisture.....

Ash.....

(Signed.) _____.

This slip to be forwarded to 41 Park Row, New York, for use in compilation of coal report.

F. E. SAWARD, *Honorary Special Agent*.

QUARRY STATISTICS.

Quarry owners or operators to whom this circular is sent, whether or not they may wish to furnish samples for the Government exhibit, will confer a favor if they will fill out this blank and return it, together with small chips of each of the varieties quarried (for use in making thin sections for the microscope), with their reply in the franked envelope inclosed.

Name of quarry, _____.

Owners (or operators), _____.

Locality, _____.

Varieties and grades of stone quarried, _____.

Crushing strength, _____.

Maximum size of blocks obtainable, _____.

Annual output, _____.

Most important use, _____.

Special features of the stone, methods of quarrying, etc., _____.

Prominent structures in which the stone has been used, _____.

COLLECTIVE EXHIBIT OF THE IRON ORES OF THE UNITED STATES FOR THE PARIS EXPOSITION.

Size of specimens.—Specimens should conform as closely as possible to the standard adopted, viz, 4 by 5 inches by 1 inch thick. Duplicate specimens are desired, to guard against accidents.

Soft ores.—Send enough to fill a box not less than 5 by 6 by 3 inches.

Cabinet specimens.—Handsome cabinet specimens will be specially displayed. They will be returned, if desired, after the exhibition.

Packing.—Please attach by wire or rubber band to each specimen name of company, name of mine, name of locality, name of grade, and wrap up each separately. Pack carefully and forward by express to

C. KIRCHHOFF,

Honorary Special Agent, 238 William Street, New York.

Official classification in English and French of Group XI, classes 63, 64, 65 (mining and metallurgy).

GROUP XI.—CLASS 63—WORKING OF MINES, ORE BEDS, AND QUARRIES.

Items in English.	Manner in which goods should be declared on receipts, waybills, and lists.
Equipment and processes of underground topography; prospecting for minerals.	Objets de précision. Librairie.
Apparatus for boring for tests or artesian wells....	Objets manufacturés non dénommés.
Works for controlling mineral waters.....	Outils de sondage. Librairie.
Equipments and methods for sinking and lining mine shafts or opening galleries.	Contractors' material, including cars; flat cars and tilt earts. Matériel d'entrepreneur (y compris les tombereaux wagons, wagonets). Librairie.
Rock salt, salt from springs.....	Sel gemme.
Salt peter and nitrates:	
Nitrate of ammonia.....	Nitrate d'ammoniaque.
Nitrate of baryta.....	Nitrate de baryte.
Nitrate of iron.....	Nitrate de fer.
Nitrate of lead.....	Nitrates de plomb, de strontiane.
Nitrate of strontiane.....	
Nitrate of potash of soda.....	Nitrates de potasse, de soude.
Not specified.....	Nitrates non dénommés.
Sulphates of—	
Aluminum.....	Sulfate d'alumine.
Ammonia.....	Sulfate d'ammoniaque.
Baryta.....	Sulfate de baryte.
Baryta, colored.....	Sulfate de baryte teinté.
Baryta, colored (in casks).....	Sulfate de baryte teinté (en fûts).
Lime.....	Sulfate de chaux.
Cobalt.....	Sulfate de cobalt.
Copper.....	Sulfate de cuivre.
Iron.....	Sulfate de fer.
Magnesia.....	Sulfate de magnésie.
Nickel.....	Sulfate de nickel.
Peroxide of iron, lead, soda, zinc.....	Sulfate de peroxyde de fer, de plomb, de soude, de zinc.
Not specified.....	Sulfates non dénommés.
Alum and other natural salts.....	Alun.
Boric acid.....	Acide borique.
Borax, crude.....	Borax, brut.
Borax, refined.....	Borax, raffiné.
Sulphur, crude.....	Soufre, brut.
Pyrites.....	Pyrites non dénommés (canel earth, sienna, vizenza, umber).
Natural mineral paints.....	Terre de cassel, de sienne, de vience d'ombre.
Natural mineral fertilizers (phosphates, caprolites, etc.).	Terres à couleur non dénommées. Phosphates de chaux, naturel en roche.
Mineral fuels:	Coprolithes en nodules (in lumps).
Peat.....	Tourbe pour chauffage.
Lignite.....	Lignite.
Bituminous coal.....	Houille.

Official classification in English and French of Group XI, classes 63, 64, 65 (mining and metallurgy)—Continued.

GROUP XI.—CLASS 63—WORKING OF MINES, ORE BEDS, AND QUARRIES—Continued.

Items in English.	Manner in which goods should be declared on receipts, waybills, and lists.
Mineral fuels—Continued.	
Anthracite coal	Anthracite.
Coal dust and compressed coal.	Agglomères de lignite et de houille.
Petroleum, refined	Pétrole rectifié.
Petroleum, crude	Pétrole non rectifié.
Crude asphalt, asphalt, asphaltic rocks	Asphalte.
Natural gas	
Mineral wax	Paraffine, brute.
Mineral bitumen	Bitume liquide.
Yellow amber, crude	Bitume solide.
Jet amber, crude	Ambre.
Ores, metallic, of all kinds:	Jayet.
Antimony and copper	Minerais d'antimoine, de cuivre (copper).
Iron	Minerais de fer.
Lead	Minerais de plomb.
Nickel	Minerais de nickel.
Tin	Minerais d'étain.
Zinc	Minerais de zinc.
Not specified	Minerais non dénommés.
Systematic collections; crystallography	Objets de collection.
Geological maps, charts of underground topography, relief maps; plans of mine management; miscellaneous statistics, and publications relating to geology, to underground topography, to mineralogy, to management of mines.	Librairie.
Apparatus for washing or mechanically preparing ores or mineral fuel; for compressing fuels; for preparing coke; coke ovens.	Objets manufacturés non dénommés.
Ornamental stone, hard stone, building stone.	Mécaniques non dénommés, emballés (mechanical apparatus not specified, cased).
Rough hewn, sawn, or polished	Librairie.
Stone for lime and cement	Machines - outils, emballées (machine tools, cased).
Millstones	Pierre de taille, brute (quarry stone, rough).
Stone to make millstones	Pierre de taille, légèrement ébauchées (rough hewn).
Grindstone, whetstones (worked up)	Pierre de taille, façonnées (cut).
Grindstone, whetstones (crude)	Pierre à chaux.
Pumice stone	Meules à moudre.
Polishing materials (crude emery)	Pierres pour faire des meules.
Polishing materials (emery powder)	Pierres à aiguiser façonnées.
Molding sand, refractory sand	Pierres à aiguiser, brutes.
Clay	Pierre ponce.
Kaolin	Emeri ponce.
Flints (powdered)	Emeri brut.
Other material used in making earthenware	Emeri en poudre.
Refractory rocks and fire clays	Sable.
Bauxite	Argiles.
Fluorspar	Kaolin.
Asbestos (in filaments, rock, or powder)	Silex en poudre.
Asbestos (manufactured)	Terres kaoliniques.
Meerschäum	Terre alumineux.
Plumbago	Argiles.
Graphite	Terre réfractaire.
Slate:	Beauxite.
In slabs	Spath-fluor.
For writing	Asbeste en filaments, en roche, en poudre.
For roofing	Asbeste, manufacturé.
Gems and precious stones	Terre à pipe.
(Send by express.)	Plombagine.
Equipment and processes of excavation and cutting down in mines and quarries: Hand tools and engines; arrangements for compressing air; explosives and methods of firing them.	Graphite.
Equipment and processes for underground transportation; machinery for lifting minerals and lowering rubbish; for lowering and lifting miners; machinery and pumps for drainage.	Ardoises en tables.
Ventilating apparatus and processes: ventilators	Ardoises pour écrire.
Lighting apparatus: safety lamps	Ardoises pour toitures.
Safety appliances: Safety catches, signals, etc	Librairie.
Life-saving appliances	Machines et mécaniques non dénommées, emballées.
	Matériel d'entrepreneur (contractors' equipment).
	Machines-outils, emballées.
	Machines (tools).
	Librairie.
	Ventilateurs.
	Lampisterie.
	Librairie.
	Objets manufacturés non dénommés.

Official classification in English and French of Group XI, classes 63, 64, 65 (mining and metallurgy)—Continued.

GROUP XI.—CLASS 63—WORKING OF MINES, ORE BEDS, AND QUARRIES—Continued.

Items in English.	Manner in which goods should be declared on receipts, waybills, and lists.
Equipment and processes for the handling of mine products and their transportation outside; inclined planes, loose cables, aerial cables and tramways; appliances for loading wagons and boats; special machinery and processes for working salt mines, petroleum wells, gold-bearing sands and gravel.	Machines-outils, emballées. Matériel d'entrepreneur. Machines et mécaniques non dénommées emballées. Librairie. Outils non dénommés.

GROUP XI.—CLASS 64—METALLURGY.

Equipments, processes, and products of factories of refractory materials for metallurgical purposes.	Librairie.
Fire bricks, blocks.	Machines et mécaniques non dénommées.
Crucibles.	Briques en terre cuite.
Retorts.	Creusets en terre cuite.
Gas generators, metallurgical gas furnaces.	Cornues en terre cuite, emballées.
Application of liquid fuels to metallurgy.	Librairie.
Treatment of ores of iron, chrome, and manganese.	Gazogènes.
Equipment of smelters, blast furnaces, hot-blast apparatus; equipment of foundaries; cupolas, blowers, and miscellaneous apparatus.	Librairie.
Production of pig iron and castings of ferromanganese and manganese castings.	Machines et mécaniques non dénommées, emballées.
Alloys of iron.	Objets manufacturés, emballés.
Equipment processes and products of the manufacture of iron and steel ingots, bars, and sheets or finished plates and steel castings.	Librairie.
Puddling, reverberatory, and smelting furnaces.	Machines-outils, emballées.
Sheet iron up to 2 millimeters thickness.	Fonte brute (rough castings) en gueuses (pigs), sapots, saumon.
Sheet iron over 2 millimeters thickness.	Fontes moulées non travaillées.
Rolled iron not specified, up to 2 millimeters thickness.	Fontes moulées travaillées.
Rolled iron not specified, over 2 millimeters thickness.	Ferro-sodium.
Crude iron.	Machines à mécaniques non dénommées.
Steel bars.	Librairie.
Steel sheets.	Machines-outils, emballés.
Crude ingot steel.	Fer en barres.
Hammers, presses, rolling machines.	Fer feuillard jusqu'à 2 mm. épaisseur.
General arrangement and equipment for manufacturing Bessemer metal, or for producing open-hearth steel or crucible steel. Various processes of manufacturing iron or steel directly from the ores, the refining of the metal, the carburization of iron.	Fer feuillard de plus de 2 mm. épaisseur.
Equipment and processes of manufacture of iron in commercial forms: Hoop iron; band iron; rods for wire drawing, iron and steel wire, iron of special sections, armor plates, sheet iron for commercial and building purposes, corrugated iron, axles, tires, wheels, large forgings, gun barrels, projectiles tubes, welded or seamless.	Fer laminé non dénommé jusqu'à 2 mm.
Production of galvanized, leaded or nickel plates, tin plates (tin plates bright, dull, mottled, ornamented, printed), cans for preserves, or boxes for blacking.	Fer laminé non dénommé de plus de 2 mm.
Treatment of the ores of copper by the dry or by the wet process; equipments and methods in use at copper works.	Fer brut.
	Acier en barres.
	Acier en feuilles.
	Acier bruts en lingots.
	Machines-outils, emballés.
	Librairie.
	Machines-outils, emballés.
	Forges portatives.
	Librairie.
	Machines et mécaniques non dénommées, emballées.
	Librairie.
	Fer-blanc en feuilles, emballé (sheet tin plate).
	Fer-blanc imprimé, emballé (stamped tin).
	Fer-blanc ondulé, emballé (corrugated tin).
	Boîtes vides en fer-blanc, emballées (empty tin cans).
	Tôle zinguée jusqu'à 2 mm. épaisseur (galvanized iron).
	Tôle zinguée de plus de 2 mm. épaisseur.
	Tôles plombées jusqu'à 2 mm. épaisseur (leaded iron).
	Tôles plombées de plus de 2 mm. épaisseur.
	Tôle d'acier ou de fer nickelé (sheet steel and nickel iron).
	Machines-outils, emballés.
	Librairie.
	Machines et mécaniques non dénommées, emballées.

Official classification in English and French of Group XI, classes 63, 64, 65 (mining and metallurgy)—Continued.

GROUP XI.—CLASS 64—METALLURGY—Continued.

Items in English.	Manner in which goods should be declared on receipts, waybills, and lists.
Copper and copper alloys in ingots, bars, and sheets.	Cuivre en lingots. Cuivre en barres (in bars). Cuivre en feuilles (sheets). Machines-outils, emballés.
Treatment of ores of metals: Equipment and process for separation and refining, furnaces for calcination, roasting, smelting, distillation, cupellation, etc.; apparatus and accessories for amalgamation.	Librairie. Machines et mécaniques non dénommées, emballées.
Tin in ingots	Corneues en fer (iron retorts). Mercure.
Tin in sheets	Étain brut en saumons (crude tin). Étain brut en feuilles.
Zinc, white	Blanc de zinc.
Lead in pigs	Plomb en saumons.
Sheet lead	Plomb en feuilles.
Lead pipes	Plomb en tuyaux.
Mercury	Mercure.
Antimony and its oxides (crude)	Antimoine cru.
Antimony and its oxides (pure)	Antimoine régule.
Nickel in ingots or hammered	Nickel en lingots ou saumons (pigs).
Nickel, drawn	Nickel en barres.
Nickel, rolled (sheets)	Nickel en feuilles.
Nickel, rolled (plates)	Nickel en plaques.
Aluminum and its alloys (ingots, plates, and pigs)	Alliage d'aluminium et de fonte en lingots. Aluminium. Métal d'imprimerie (type metal) en lingots, plaques, ou saumons.
Precious or rare metals—send by express.	
Various alloys:	
Copper and nickel, bars and sheets	Alliage de cuivre et nickel et en barres et en feuilles.
Copper and nickel, wires	Alliage de cuivre et nickel, fils.
Copper and nickel, plates, pigs	Alliage de cuivre et nickel, plaques, saumons.
Copper and nickel, tubes, pipes	Alliage de cuivre et tuyaux.
Equipment, processes, and products of electric metallurgy for obtaining crude metals; equipments and processes for washing goldsmith's dust and dust from refiners of precious metals.	Machines et mécaniques non dénommées. Librairie. Machines-outils, emballées.

GROUP XI.—CLASS 65—METAL WORKERS.

I.—Equipment and processes of foundries in bronze, brass, zinc, tin, malleable iron, etc.	Machines et mécaniques non dénommées emballées. Librairie. Machines-outils, emballées.
Special tools (not included in the class of machine tools) used by blacksmiths, horseshoers, bolt makers, screw cutters, wire-drawers, nail makers, buckle makers, chain makers, coppersmiths, sheet-iron workers, tanners, edge-tool makers, iron workers, hardware dealers, locksmiths, model workers.	Outils non dénommés. Librairie. Objets manufacturés, non dénommés.
Equipment and processes for enameling metallic articles; equipment for exact rolling; for beating of gold, silver, and tin; for working platinum; electric-metallurgy equipment and processes or others for plating metals with more precious, more malleable, or more curable metals; electroplating.	Machines et mécaniques non dénommées, emballées boxed). Librairie. Machines-outils, emballées. Instruments de précision. Piles Electriques. (Electric batteries.)
II.—Bells and call bells	(Cloches en métal. (Large bells.) Sonnettes. (Small bells, call bells, gongs.)
Taps and cocks (brass)	Robinetterie de cuivre.
Taps and cocks (iron)	Robinetterie de fer.
Bronze for mechanical construction	Bronze en lingots (in ingots). (Blank horseshoes.)
Various forged articles; horseshoers' articles; horseshoes; oxshoes, etc.	Fers à cheval, ébauchés. Fers à cheval, finis. Objets manufacturés, non dénommés.
Bolts: For railway fish-plates in iron or steel (not specified).	Boulons d'éclisse pour rails. Boulons en acier ou en fer.
Nuts	Boulons non dénommés.
Screws for wood and metal:	Ecrous, en caisses.
Iron or steel	Vis en acier ou en fer, en caisses, paniers ou tonneaux (in boxes, baskets, kegs).
Copper	Vis en cuivre, en caisses, paniers ou tonneaux.
Brass	Vis en laiton, en caisses, paniers ou tonneaux.

Official classification in English and French of Group XI, classes 63, 64, 65 (mining and metallurgy)—Continued.

GROUP XI.—CLASS 65—METAL WORKERS—Continued.

Items in English.	Manner in which goods should be declared on receipts, waybills, and lists.
Products of wire drawing and nail making: Tacks.	(Steel or iron.) Pointes en acier ou en fer, emballées (boxed). (Copper.) Pointes en cuivre, emballées. (Brass.) Pointes en laiton, emballées. Clous d'acier ou de fer, emballées. Clous de bronze, emballées. (Sheet iron.) Clous de tôle, de zinc, emballées. Épingles, emballées. Épingles à cheveux en fils d'acier ou de fer.
Nails, shoe-brads.	
Pins (ordinary, boxed)	
Hairpins in iron or steel wire	
Needles:	Aiguilles à coudre.
Sewing	Aiguilles à tricoter.
Knitting	
Metallic cables:	Câbles électriques.
Electric	Câbles en acier ou en fer.
Steel or iron	Câbles en bronze, en cuivre, en laiton.
Bronze, brass, copper.	Ronces artificielles.
Barb wire.	Treillages en acier et en fer.
Wire fencing.	Toiles métalliques en acier et en fer.
Wire cloth and gauze (in steel or iron)	Toiles métalliques non dénommées.
Wire cloth and gauze (not specified)	Instruments de précision.
Products of exact wire drawings.	Bouclerie fine, emballée.
Buckle making: Buckles, clasps, hooks, hinges.	Agrafes (clasps). Bouclerie grosse (heavy buckles), emballée.
Iron hooks for hedges and fruit trees, in boxes or kegs.	Crochets en fer pour clôtures et palissages, en caisses ou en tonneaux.
Iron hooks for roofing, in boxes or kegs	Crochets en fer pour toitures, en caisses ou en tonneaux.
Chain-making products: Chains without soldering.	Chaîne-câbles de marine. Chaines en acier ou en fer. Chainettes (small chains) en acier ou en fer. Polies ou brutes.
Polished or plain	
Household utensils:	Chaudronnerie en acier ou en fer.
Steel or iron	Chaudronnerie en cuivre.
Copper or brass	Chaudronnerie en fonte.
Cast iron	Chaudronnerie en tôle.
Sheet iron	Chaudronnerie en zinc.
Zinc	Ferblanterie.
Tin	Ustensiles de ménage en fer blanc, emballés.
Sheet iron, flanged, stamped, cut out, decorated, perforated, etc.	Tôle percée pour la grosse chaudronnerie. Tôle ouvrée. Objets en tôle émaillée (enameled sheet-iron articles). Objets en tôle émaillée, emballés. Objets en fonte émaillée (enameled cast-iron articles). Objets en fonte émaillée, emballés.
Enameled sheet iron and castings for building and household use and for ornament.	
Hollow ware in metal, plain, polished, japanned, enameled, granitized, porcelain-lined:	Poterie d'étain, emballée.
In tin, boxed, packed	Poterie en fonte, émaillée ou étamée.
In cast iron, enameled or tinned	Poterie en fonte, ni émaillée ni étamée.
In cast iron, not enameled or tinned	Ustensiles de ménage en cuivre.
Copper or brass household utensils.	Ustensiles de ménage en cuivre, en caisses.
Same, boxed.	Ustensiles de ménage en étain.
Tin household utensils	Ustensiles de ménage en étain, en caisses.
Same, boxed.	Ustensiles de ménage en fer battu.
Beaten-iron household utensils	Ustensiles de ménage en fer battu, en caisses.
Same, boxed.	Ustensiles de ménage en fonte, emballés.
Cast-iron household utensils, boxed	Ustensiles de ménage en fonte, en caisses.
Steel-metal household utensils	Ustensiles de ménage en métal aciérré, en caisses.
Same, in boxes	Ustensiles de ménage en tôle ou zinc, en caisses.
Household utensils, in sheet iron or zinc	
Same, in boxes	
Drawn tubes and pipes, in iron, steel, copper, brass, lead:	Tubes en acier pour canons.
Tubes, in steel, for cannons	Tubes en acier ou en fer.
Tubes, in steel or iron	Tubes en acier pour armes non dénommées.
Steel tubes for unspecified arms	Tuyaux en acier ou en fer.
Piping, in steel or iron	Tubes et tuyaux en cuivre.
Tubes and piping, in copper	Tubes et tuyaux en laiton.
Tubes and piping, in brass	Tuyaux en plomb.
Lead piping	
Metallic caps:	Capsules en étain pour bouteilles.
Tin bottle caps	Capsules pour armes à feu.
For fire-arms	Boutons non dénommés.
Buttons	

Official classification in English and French of Group XI, classes 63, 64, 65 (mining and metallurgy)—Continued.

CLASS 65.—METAL WORKERS—Continued.

Items in English.	Manner in which goods should be declared on receipts, waybills, and lists.
Eyelets (metallic).....	Ocillels métalliques.
Metallic pens.....	Plumes métalliques.
Spectacle frames.....	Objets manufacturés non dénommés.
Springs.....	Ressorts pour meubles.
Edge tools:	Furniture springs (en caisses ou en sacs)
Scythes.....	Faux.
Sickles.....	Faucilles.
Priming hooks, machetes, or hacking cutlasses, axes, hatchets, various edge tools.	Edge tools, not specified.
Files (finished).....	Taillanderie non dénommée (tools, not specified).
Pulleys:	Outils non dénommés.
In steel or wrought iron.....	Limes préparées.
Rough cast iron.....	Poulies en acier ou en fer.
Finished cast iron.....	Poulies en fonte brutes.
Blocks (for lifting apparatus).....	Poulies en fonte finies.
Flatirons.....	Moufles (appareils de levage).
Builders' hardware: Hinges, window fasteners, slide bolts, door knobs, knockers, and rappers.	Fers à repasser.
Locks, padlocks, bolts, keys, fine and safety locks.	Quincaillerie (hardware) non dénommée.
Safes and safety vaults.....	Ferronnerie (ironware) non dénommée.
Garden furniture and vases, in wrought or cast iron.	Serrurerie non dénommée (locksmiths' work, unspecified).
Stair rails and balusters, in wrought or decorated iron.	Clefs ébauchées (blanks for).
Iron or steel beds:	Coffres-forts, emballés.
Decorated.....	Meubles (furniture).
Plain.....	Objets manufacturés, non dénommés
Various utensils, painted, enameled, or japanned (varnished).	Ferronnerie, non dénommée.
Pavilions and kiosks, in iron or steel.....	Lits, en acier ou en fer, décorés.
Aviaries, awnings, marquees, and frames (sashes).....	Lits, en acier ou en fer, non décorés.
Shutters for shop windows.....	Objets manufacturés, non dénommés.
Screens and venetian blinds.....	Kiosques, en acier ou en fer, montés (set up).
Metal brackets.....	Kiosques, en acier ou en fer, démontés (knock-down).
Various products of exact rolling and of beating of gold, of silver, of tin; foils.	Ferronnerie, non dénommée.
(Send by express.)	Fermetures d'acier ou de fer pour magasins.
Various products of gilding, silverplating, copperplating, bronzing, galvanizing, nickel plating, electroplating.	Fermetures d'acier ou de fer pour portes et fenêtres (doors and windows).
Galvanized or leaded sheet iron:	Ferronnerie, non dénommée.
Up to 2 mm. thick.....	Librairie.
Over 2 mm. thick.....	Objets manufacturés non dénommés.
Builders' work, in lead:	Librairie.
Sheets.....	Tôles zinguées ou plombées jusqu'à 2 mm, d'épaisseur.
Pipes.....	Tôles zinguées ou plombées de plus de 2 mm.
Manufactured.....	Plomb en feuille.
Builders' work, in zinc:	Plomb en tuyaux.
Fluted or corrugated.....	Plomb ouvré.
Pipe.....	Zinc cannelé ou ondulé.
Manufactured.....	Zinc en tuyaux.
Sheets.....	Zinc ouvré.
	Zinc en feuilles.

CIRCULARS ISSUED BY J. H. M'GIBBONS IN HIS CAPACITY AS DIRECTOR OF EXPLOITATION.

Sent to trade journals and other publications:

CHICAGO, August 5, 1898.

DEAR SIR: The participation of the United States in the Paris Exposition of 1900 has been authorized by Congress, and the President has appointed the undersigned Commissioner-General to represent the interests of this country at the Exposition.

It is not necessary to elaborate upon the unsurpassed opportunities which this great international Exposition will offer to exhibitors to develop a foreign trade and to assist in demonstrating the greatness of America and American institutions.

The principal countries of Europe have been preparing their exhibits for many months, and their displays will in every way surpass those of all former expositions. If the American section is to command the highest admiration and prove of great value, no article can be accepted for exhibition therein unless executed with special care by skilled artists.

The plans for the arrangement of the American section should be sent to the directors of the Exposition before February 15, 1899. If you wish to exhibit, a blank application for space and a copy of the official rules and regulations and classification will be sent you upon request.

Owing to the limited amount of available space a prompt response is necessary if you desire to be considered in the allotment.

Respectfully,

FERDINAND W. PECK,
Commissioner-General.

CHICAGO OFFICES, *August 11, 1898.*

To His Excellency the Governor of _____,

SIR: The participation of the United States in the Paris Exposition of 1900 has been authorized by Congress, and the President has appointed the undersigned Commissioner-General to represent the interests of this country at the Exposition.

The dignity and importance of the United States in arts, science, and manufactures should be accurately reflected in the character of the exhibits which are to be displayed in the American section of this great international Exposition, and with this object in view you are respectfully invited to promote such interest therein throughout your State as will tend to insure among the American exhibits the best representations of the industries and institutions of the State.

Owing to the limited time yet available for selecting and arranging the exhibits of this country, it is the desire of the Commissioner-General that the widest and earliest possible invitation be extended to manufacturers and producers, and in behalf of the National Government your earnest and hearty cooperation in this matter is solicited.

Respectfully,

FERDINAND W. PECK,
Commissioner-General.

Sent to trade journals and other publications:

CHICAGO OFFICES, *January 18, 1899.*

GENTLEMEN: If you desire to exhibit in the Paris Exposition of 1900, kindly so advise us at once that your wishes may have consideration when space is allotted in the American sections. Application blanks, a copy of the official rules and regulations and classification, and any other information will be furnished you upon request. Unless we receive a word from you within the next twenty days we will conclude that it is not your desire to be represented in the Exposition.

Respectfully, yours,

JOHN H. MCGIBBONS,
Director of Exploitation.

Sent to trade journals and other publications:

CHICAGO OFFICES, *April 4, 1899.*

GENTLEMEN: For the benefit of the trade which you represent will you please state that all who desire to exhibit in the Paris Exposition of 1900 are requested to immediately notify this office, if they have not already done so, in order that they may be considered in the allotment of space which will soon be made. While there are many applications on file in every line of industry, it is desirable that the American sections be not only representative of this country, but also represent the largest possible number of producers. Both our commercial interests and national pride demand that our works be entered in this most important international Exposition. It is estimated that fully 60,000,000 people from every part of the globe will attend, and it will be an opportunity to greatly increase our foreign trade and to demonstrate that the United States is supreme in the arts of peace.

If you desire to call further attention to the Exposition and the benefits to be derived from exhibiting there, I send you under separate cover a pamphlet of general information, and a reprint from an article in the North American Review of January, treating of the trade benefits from exhibiting, which may interest you.

Respectfully,

JOHN H. MCGIBBONS,
Director of Exploitation.

Approved:

FERDINAND W. PECK,
Commissioner-General.

CIRCULARS ISSUED BY M. H. HULBERT, DIRECTOR OF VARIED INDUSTRIES. GROUP XII AND XV.

APRIL 24, 1899.

Following is a memorandum of article to follow circular letter about collective exhibits published in the trade papers, to appear in the next issue:

The cut above shows the proposed entrance and front of the United States department of varied industries at the Paris Exposition of 1900. The entrance has been carefully designed under the supervision of the Commissioner-General of the United States, who defrays all the expenses connected with the building of it.

The groups at the right and left of the entrance are symbolical of industry, the transom panel is allegorical of commerce and industry, and the drapery brings into play the decorative feature of textiles in combination with plastic and mural art. The detail of the design will be modern Renaissance and will be executed in the most tasteful manner by leading American artists and artisans. The figures supporting the American shield and eagle are symbolical of the vigor of industry. It is the idea of the Commissioner-General in spending a large amount for this purpose to have the United States department of varied industries stand out prominently above those of other nations, as the importance of the industries entitles it to do, and to give to the different industries included in the department the benefit of the impression of superiority that an entrance through so handsome an arch will convey. The rubber industry is included in this group.

[Circular re collective exhibits.]

CHICAGO OFFICES, *May 1, 1899.*

It is of the utmost importance that the public should not leave the Paris Exposition of 1900 with the impression that we have in the United States but four or five manufacturers in the ——— industry. Four or five manufacturers being all that could be properly accommodated in the space at command, it has been decided to confine in one large space, as far as possible, the trade in which your paper is interested. In this space there will be a collective exhibit of the ——— industry. This collective exhibit, being large, can be made so attractive that it can not possibly fail to make the desired impression upon the foreigner. The result by this method of exhibiting will be—

First. The expense to each exhibitor will be small in comparison to what it would be if exhibits were taken over, maintained during the Exposition, and brought back by firms operating independently.

Second. The proper impression on the foreign public will be given of the importance of this industry here, of the large number of manufactures engaged in it, because all the exhibitors' names will be prominently displayed.

Third. The industry will be exploited and brought forward during the Exposition to a much greater extent than individual spaced exhibi-



WEST AISLE OF LIBERAL ARTS SECTION, GROUP III, CHAMP DE MARS, LOOKING NORTH.

tors could afford, and the benefit at large will be correspondingly greater.

To carry out this plan, each exhibitor, for the privilege of displaying his specialties, having them properly exploited during the Exposition, and competing for medals, will pay his share of the gross sum necessary to cover the general expenses of the collective exhibit. This sum will be previously determined so that a specific amount in each case can be asked. The sum will be large enough to carry out the plan on the important scale that the prominence of the industry here demands.

It is hoped that in reaching the manufacturers through the columns of your paper they will cooperate in this undertaking. Any suggestions from them will be gladly considered.

Very respectfully,

M. H. HULBERT,
Director of Varied Industries.

Approved:

FERDINAND W. PECK,
Commissioner-General.

The above circular, accompanied by copies of the respective classifications, was sent to manufacturers of india-rubber products, heating and ventilating apparatus, household and decorative supplies and materials, stationery and brushes, watches, clocks, leather goods, and cutlery.

CHICAGO OFFICES, *May 1, 1899.*

GENTLEMEN: Inclosed you will find a copy of an article of interest to you which appeared in the trade papers. It explains the idea of having, as far as possible, at the Paris Exposition of 1900 one large collective exhibit for each trade in the department of varied industries instead of a few small-spaced exhibits. I am very anxious for the full cooperation of the manufacturers in carrying out this plan, for I know, with the limited space at command, it is the only way the trade you are in can make a display in keeping with its importance. If there are any suggestions you wish to make or any further explanations you desire, I shall be very glad to consider them.

Respectfully, yours

M. H. HULBERT,
Director of Varied Industries.

COLLECTIVE EXHIBITS.

Space.—The total amount of the space for this department which can be utilized for exhibits is about 18,000 square feet. This is less than one-eighth of what would be necessary if positions were assigned

to the exhibitors individually. Moreover, if this small space were divided it would give the impression that we have in the United States in each industry but four or five manufacturers, as that is as many as could be accommodated in the space at command. This impression, of course, should be avoided. It has therefore been decided to assign one large space to each industry in the following cases: Stationery, leather goods, cutlery, watches and clocks, cheap jewelry and plated ware, stained glass, furniture and decorations, heating and ventilating apparatus, and india rubber.

Nature of exhibit.—All the manufacturers in each of these lines are asked to cooperate in using these seven spaces, to install one large exhibit in each, making a display so attractive that it will be sure to give the desired impression of superiority over the foreign trade. Each firm will send an exhibit of their line, and each firm will be in competition for medals and awards. The exhibit, as a whole, will make a complete, comprehensive line, as far as possible, of all the different goods made in each of the nine industries mentioned above and the name of each manufacturer will be prominently displayed with his goods. The exhibits would thus be “dead” ones, but it is intended to include in the same spaces small kindred devices and automatic operations, because of the interest visitors always take in them. This would enhance the advertising value of the exhibits. To large machinery specially adapted for the manufacture of articles included in this department which require the use of oil or produce waste separate spaces will be assigned near by. The selection of the goods to be exhibited will be made by experts grouped as follows: One expert for stationery; one for fine leather goods, cutlery, watches, clocks, cheap jewelry, and plated ware; one for stained glass; one for furniture and decoration; one for heating and ventilation, and one for india-rubber goods.

Exploitation.—The cooperating manufacturers will pay their proportion of the expense. This amount will be determined in advance so that a fixed sum per square foot can be asked of each, a square foot of the space occupied by their exhibit being the most practical unit on which to base their proportion of the expenses. This sum will be sufficiently large to cover the salary and expenses of the experts who will get the collective exhibits together and exploit them fully during the entire Exposition, and it will also provide for the miscellaneous expenses of salesmen, transportation, installation, printing, interpreters, etc. The exploiting can be done on a very much larger scale than individual exhibitors could afford, while the expense to each would be comparatively small. It is intended that this exploiting shall include among other details a constant canvass of all the leading hotels, to come in contact with all foreign dealers who are interested in any of the above lines, the judicious distribution of printed matter, the use of the correspondents of foreign papers to secure publicity for the United States industries, etc.

Result.—The plan has in view the interests of the industries at large, and there is no reason why a showing of the various trades can not be made that will surpass the corresponding ones of each of the other exhibiting nations, provided the manufacturers cooperate earnestly with the Commission and with each other. The Exposition at Paris in 1900, eliminating the educational influence, is an industrial struggle between the nations of the world to prove their superiority in the various branches of trade. We have in the United States the facilities, talent, and money to win, when there is unlimited space to exhibit in, and even with the limited space assigned to the department of varied industries by the French authorities we can still come off victorious if the manufacturers will set aside all trade jealousies and work together as they have done in the past. We can then make a display that will prove conclusively to the rest of the world that we excel in these goods and that they must come to us when they want either the cheapest, the most improved, or the best article for their trade.

Application.—All firms desiring to take part in these collective exhibits are asked to address their requests to M. H. Hulbert, director department varied industries, Auditorium Building, Chicago, describing their goods, and information will be sent stating what the cost to them would be, when they can then make a binding application on the regular blanks of the Commission.

Juries.—Exhibits will be valued and judged at the Paris Exposition, first by a jury of the class, whose lists will be revised by a second jury of group, and the final superior jury will revise the lists of the jury of group, determining the order of merit and the list of awards.

Awards.—To aid the work of the jury of awards and for the information of the public, exhibitors are expressly invited to indicate the selling price of articles exhibited. The awards to exhibitors and to the collaborators will be issued in the form of diplomas, signed by the minister of commerce, industry, posts, and telegraphs, and by the Commissioner-General. They will be divided into the following classes: Diplomas of grand prize, diplomas of gold medal, diplomas of silver medal, diplomas of bronze medal, diplomas of honorable mention.

The use in common of show cases, or other outfit of installation by several exhibitors, will hinder neither of them in the competition for award, provided each has exhibited in his own personal and individual right.

Location.—The location in the Exposition grounds of the space to be occupied by these industries is all that could be desired. The main (1) entrance to the grounds, or entrance of honor, is at the west end of the Place de la Concorde. To the right and a little way down the Seine are the large (3) and small (2) art galleries, which it is naturally expected the French will make the finest the world has ever seen. To

the left is the great bridge of Alexander III (7), now in the course of construction, which will be in itself an architectural feature of the Exposition. Immediately beyond the south end of the bridge will stand the first industrial building from the main entrance—the building devoted to manufactures, and it is in this that the department of varied industries is to be installed (5), together with those of other nations which exhibit the same goods, that of Germany on one side of our space and that of England on the other. The building is in the shape of a horseshoe and roofed with glass. The French exhibits will occupy the entire left half and the foreign nations the right. While large galleries for exhibits extend around the building on both sides, the space for the United States is on the ground floor. At the beginning of this building (4) and occupying both sides is one of the terminal stations of the railroads. A short way to the right of the bridge will be the United States national building (6), which the Commissioner-General for the United States succeeded in obtaining permission to build, although it is a rule of the Exposition that such buildings may be erected only by nations whose rulers are to visit it. Of course our President can not fulfill this condition, owing to the well-established precedent against a President leaving the country during his term of office. Such a location at once central and in an artistic setting gives every reason to anticipate that the exhibits will amply repay the exhibitors.

CHICAGO OFFICES, *May 10, 1899.*

DEAR SIR: I inclose copy of an article which I believe will be of interest to you. It explains the idea of having, as far as possible, at the Paris Exposition of 1900 one large collective exhibit for each industry in the department of varied industries instead of a few small-spaced exhibits. There will be a separate space for each of the following trades: India rubber, stationery, brushes, heating apparatus, ventilating apparatus, watches and clocks, cutlery, leather goods, and a space for a suite of 12 rooms in which the carpet, wall paper, furniture, upholstery trade, and house furnishing goods manufacturers will display their wares by furnishing the suite as a typical American apartment.

I am anxious for the cooperation of your organization in the carrying out of this plan, in all the industries above in which you are interested. I know it to be the only way, with the limited space at command, that they can make a display in keeping with their importance. You can help materially if you indorse the plan by advising your members who are in any way interested that you do favor the idea.

Any suggestions you have to offer or any further explanations you wish made I shall be glad to consider.

Very respectfully,

M. H. HULBERT,
Director of Varied Industries.

CONTRACT FOR INDIVIDUAL EXHIBITORS' SPACES.

Group ——. *Contract in triplicate for space.* Class ——.

DEPARTMENT OF VARIED INDUSTRIES.

Name, ————.

Address, ————.

Character of exhibit, ————.

Floor space: Length in feet, —: depth in feet, —.

Wall space: Width in feet, —; height in feet, —.

Value of exhibit, \$——.

Special illumination at our expense: Gas, feet per day, —; electricity, c. p., —.

Motor power: Electricity, h. p., —.

Special needs and requirements of each machine shown in operation:

—————.

Detailed description of exhibit: ————.

Special comments: ————.

In consideration of the Commissioner-General of the United States to the Paris Exposition of 1900 allotting us the above-described space in which to install the above-described exhibit, we agree to accept all the rules and regulations established by the Paris Exposition Commission and the United States Commission, provided that that part of our installation which the French authorities reserve the right to build for all exhibitors for the sake of uniformity in design and construction (Chapter V, article 48, French Exposition Regulations) does not exceed 20 cents per square foot for flooring, 20 cents per square foot for partitions, and \$10 per running foot for the colonnade in front of our exhibit, which colonnade forms a part of our installation design. We further agree that we will pay within thirty days after notice our proportion of the charges for the above work to whomever the Commissioner-General of the United States selects, it being understood that the Commissioner-General of the United States will supervise the construction of this work for us in order to facilitate our compliance with Chapter V, article 48, of the French regulations, as above stated.

Date, ———, ———.

(Square feet floor, —; square feet partitions, —; running feet of colonnade, —.)

CONTRACT FOR COLLECTIVE-EXHIBIT SPACES.

No. —.

Group —. *Contract in triplicate for space.* Class —.

COLLECTIVE EXHIBIT OF —.

Name, —.

Address, —.

Character of exhibit, —.

Floor space: Length in feet, —; depth in feet, —.

Wall space: Width in feet, —; height in feet, —.

Value of exhibit, \$—.

Special illumination at our expense: Gas, feet per day, —; electricity, c. p., —.

Motor power: Electricity, h. p., —.

Special needs and requirements of each machine shown in operation:

Detailed description of exhibit: —.

Special comments: —.

In consideration of the Commissioner-General of the United States to the Paris Exposition of 1900 allotting us the above-described space in the collective exhibit of stationery, in which is to be installed the above-described exhibit, we agree to accept all the rules and regulations established by the Paris Exposition Commission and the United States Commission.

Date: —.

[Circular re. general information for exhibitors.]

DEAR SIR: The following information may be of interest to you:

Hours open.—The palaces on the Esplanade des Invalides, on which your exhibit is located, will be open until 11 or 12. Any electric wiring you have done for show-cases, signs, etc., should comply with the following regulations:

Only current available.—A. C. three phase, 50 periods per second, 110 to 115 volts.

Electric conductors.—Installations will be effected by means of cables and covered wires at the exclusion of naked conductors. They shall everywhere be rigidly fixed; they shall possess a double mechanical and electric protection; the one or the other should be impermeable.

Their section shall be of such a nature that the accidental passage of a current triple the normal current shall not determine any dangerous heating. The use of water or gas pipes and of the metallic parts of frame work as conductors is rigorously prohibited.

Fuses.—A fusible or magnetic circuit breaker shall be placed at the beginning of each conductor from its starting point, or from wherever it branches off. The maximum of current which may circulate in a conductor beyond the last circuit is fixed at three amperes. Except in the case of our plants, these apparatus should act clearly for a current ranging between the double and the triple of the normal current.

Small implements.—All the small implements, interrupters, fuses, boxes, etc., shall be constructed of noncombustible material and mounted on a nonconducting basis. The fusibles of the circuit breakers shall be disposed in such a way that no projection of liquid metal can flow from the apparatus. These fusibles shall be completely separated on all parts in such a way that the fusion of one of them may not light an arc with the neighboring pole.

Arc lamps.—Arc lamps shall be furnished with wire-covered globes and ash pans disposed in order that no parcel of ignited coal may escape. These lamps shall be insulated to their links and suspended by incombustible cables independent of wire conductors.

They shall not be placed less than 3 meters below the vellums. The cables can pass through these openings so large that any contact shall be impossible.

The regulating rheostats shall be mounted upon noncombustible matter and protected on each side against accidental contact of every nature. They shall be 50 centimeters at least from all hangings and isolated by 3 centimeters from all combustible walls.

Lampistry.—The use of apparatus fitted for both gas and electricity is rigorously prohibited. Apparatus mounted on metallic framework shall be electrical insulated.

Chandeliers composed of a great number of lamps shall be subdivided in groups whose currents shall not exceed 5 amperes, and each group shall be protected by a double-pole fuse.

Insulation.—The insulation of each part of the installation shall be such that the measured resistance between two conductors, or one conductor and the part, shall be greater than 1 megohm. This rule applies to any part whatsoever of the installation which may be separated from the ensemble by the action of the interrupter or of a fuse.

Celluloid globes.—It is prohibited to use balloons, flowers, etc., of celluloid as envelopes for electric lights or other lighting apparatus or the interior decoration of buildings.

Kinds of illumination.—In accordance with article 11 of the clauses and general conditions imposed on concessionaries by ministerial decision of the 15th of April, 1897, the heating and lighting can only be effected by means of gas or electricity. In order to use gas, concessionaries shall conform to the police ordinance of October 27, 1855, decisions of the prefect of the same, February 18, 1862, April 2, 1868, and January 17, 1878.

Selling goods.—No goods can be sold and delivered in the Exposition grounds from a dead exhibit. Sales can be made when goods are delivered from a stock carried outside the grounds. Goods manufactured entirely on the grounds can be sold on the grounds, but the duty on all the material used must be paid upon entry. Souvenirs given away must pay the duty.

Installation.—Following is a copy of a letter from the French authorities in regard to finishing the exhibits so that they will look well from the galleries:

"At the moment when the installations of the various foreign sections in our palaces are being considered by your Commission and by our administration, I believe it my duty to call your serious attention to the necessity of taking into account the appearances that these installations will present when viewed from the galleries of the first floor.

"It is well indeed as much for the good appearance of your section as for the correctness of the general view of the Exposition that the upper sides of your various showcases, porticos, and special decorations do not present crude portions whose tone and appearance may deteriorate the general arrangement of the palaces. It will be well, then, to recommend to your exhibitors to paint, hand, or decorate these parts of their showcases in taking into account that they will actually form portions visible. They should besides be easily accessible in order that it may be easy to keep them in perfect state of cleanliness.

"In the same way the private awnings that you will eventually have to put up should be regularly rid of all dust and dirt that can accumulate there. I shall be very grateful if you will kindly make the necessary recommendation to your exhibitors."

Photographs are of considerable importance for use with the jury of awards, and pictures of your factories, inside and outside of the branch stores, pictures of merchandise of your manufacture which for various reasons it is impossible to show, etc., I believe you will find a very valuable adjunct to your regular exhibit.

Labels, etc.—Information will be sent you later in regard to labels and instructions for shipping, storage of goods, and the best shipping routes.

Very respectfully,

_____,
Director of Varied Industries.

Approved:

FERDINAND W. PECK,
Commissioner-General.

[Circular: Information re. receipt of merchandise on the grounds.]

NEW YORK OFFICES, *January 20, 1900.*

DEAR SIR: Please advise me what forwarding agent in the United States you will use, so that I will know where to look for your goods in France, to see that they are not delayed in being delivered on your space.

Very truly, yours,

M. H. HULBERT,
Director of Varied Industries.

[Circular: Information re. shipments.]

NEW YORK OFFICES, *January 20, 1900.*

DEAR SIR: Arrangements have been made for shipping with G. W. Sheldon & Co., No. 12 Broadway, New York City. They will give you all instructions at once and attend to the execution of all documents, you placing in an envelope in each case a certified invoice of its contents, and nailing to the inside of the cover a copy of this invoice, and send two copies of same invoice to Sheldon & Co., returning at the same time the declaration blanks, etc., which they will fill out and execute. You prepay freight to New York, and Sheldon will charge all other expense to C. I. Drake, trustee, as per contract with you.

Very truly, yours,

M. H. HULBERT,
Director of Varied Industries.

Copy of reference-book blank.

Name and address.	Exhibit.	Floor space.	Wall space.	Colonnade.	Electric light.	Gas, cu. ft. per day.	Motor power H. P.
		Water.	Amount paid.	Contract signed.	Shipping inf. sent.	Declaration blks. sent.	Labels sent.
		Exhibit cards sent.	Shipped from factory.	Shipped via S. S. from to	Reed. bldg., Paris.	Awards.	Amount sold.
		Ret. shipped via S. S. to	Arrived.	Agent forwarding.	Supt. for mfg.	Value of exhibit.	Insurance.
Number of space.		Drawings sent.	Number of packages.	Particular mark.			

Remarks:

[Circular: Information for report.]

I would thank you to let me have as soon as convenient the following information, which is to be used in compiling necessary statistics:

The number of articles displayed in your exhibit.

The total expense incurred in your entire exhibit; i. e., the sum of your traveling expenses, salaries, incidentals, etc.

The expense of getting up articles which were specially prepared for the Exposition.

The general expense of transportation, installation, and the return of exhibits. (Please estimate what will be your expense in taking down and returning your exhibit, so as to include it in above.)

The number of people employed in your exhibit.

Very truly, yours,

M. H. HULBERT,
Director of Varied Industries.

[Circular re. taking up foundations after close of Exposition.]

PARIS OFFICES, *December 27, 1900.*

DEAR SIR: I take pleasure in giving you below copy of a communication just received from Mr. Delaunay-Belleville, in regard to a clause to be included in the contracts for the demolitions at the Exposition, and to which I call your attention:

CLAUSE TO BE INCLUDED IN THE CONTRACTS FOR DEMOLITION.

The foundations to be taken away at a depth of 1 meter 50 for the exterior constructions, and 1 meter for the interior constructions in the galleries under the actual surface of the ground.

The contractor will have the faculty to fill the excavations with rubbish of demolitions, provided he will not use ashlar, staff, nor other stuff or detritus, which may cause afterwards a depression of the grounds.

These fillings must be put in horizontal layers and properly pounded. All other material and detritus from demolition to be taken away by the contractor.

The space will so be left free from all material or detritus and arranged horizontally. At the Champ de Mars the level must be 35.60.

For the foot and highways the parts destroyed by the demolition has to be repaired at the contractor's expense, and the latter has to address himself for the repairing to the contractor of the city, who will execute all reparings at the conditions of his agreement with the "service municipal."

Very truly, yours,



VIEW OF LIBERAL ARTS FAÇADE, GROUP III, CHAMP DE MARS.



ENTRESOL IN GROUP III, CHAMP DE MARS.

REPORT OF THE DEPARTMENT OF DECORATIONS.

JOHN GETZ, DIRECTOR.

REPORT OF THE DEPARTMENT OF DECORATIONS.

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Visit to Paris—Information secured in Paris—Headquarters in New York—Cooperation of decorative artists and architects secured—System adopted—Development and progress of the work—Conditions at Exposition; progress of decoration work—Amounts allowed by various exhibit departments for decoration work—Fireproofing for façades—Progress of work in Paris—Completion of work in the United States—Completion of façades in Paris—Special decoration of exhibit departments and national pavilion during the period of the Exposition—Detailed description of façades: Façade of Group III; façade of Group I; façade of Groups XII and X; façade of Groups IV and V; façade of Groups XII and XV; façade of Group XIII; façade of Group XI; façade of Class 33; minor façades—Decoration of foreign displays—Decoration of United States pavilion—Conclusion.

NEW YORK, *February 23, 1901.*

SIR: In accordance with the request of your committee on reports, dated September 15, 1898, I have the honor to submit the subjoined carefully compiled report of the work accomplished for the United States Commission to the Paris Exposition of 1900 under my direction as superintendent of decoration. I have endeavored to make it as comprehensive and concise as possible. Beginning with the communication received from you dated Chicago, August 23, 1898, in which I was requested to proceed to Paris, together with yourself and special members of your staff, for the purpose of aiding in making preliminary arrangements for the participation of the United States at the International Exposition to be held at Paris in 1900, it was my pleasure to enter upon the discharge of this duty under you immediately. The order was accompanied with the necessary credentials and instructions, and I sailed on *La Touraine* Saturday, September 3, 1898, in company with yourself and party. On my arrival in Paris work was at once mapped out for me (as it was for others of your staff) through the medium of daily meetings, and, acting under your instructions, I gained certain information as to regulations and conditions which guided me in the successful termination of the work coming under my department.

It fell especially to my duty, as a member of the special committee on decorations, to inquire into the regulations governing heights for

the construction of façades, pavilions, kiosks, partitions, show cases, and other work connected with proper installation, and written reports were requested by you upon these matters. Accordingly I had the honor to submit such reports at stated times, covering various personal interviews, and giving the information thus gained.

These interviews were generally held with one or the other of the official architects under the Paris Exposition Administration (M. Bonnier or M. Masson-Detourbet), and related to questions of rules that should be followed in our designing and constructions, which we were anxious to be acquainted with before submitting finished designs. I submitted a report dated October 18, in which your special committee (acting for a general committee of directors) was informed that the Paris Exposition architects were not at that time prepared to give any definite answer as to many of the foregoing queries, but, with regard to designs generally, they supposed that any exceptional designs for façades, pavilions, or other inclosures which we might submit, exceeding the regulations governing dimensions of heights or otherwise of an exceptional order, should be specially submitted for inspection and approval.

It was very evident that many of the vital queries or points raised by your committee were at that period still a matter of debate among the Exposition authorities themselves, so that your committee could not hand in a full or complete report. The questions settled, however, and to which both architects concurred at separate interviews, were that pavilions, booths, kiosks, partitions, and show cases should not exceed a height of 4 meters, plus pinnacles, and that the height of show cases standing against the wall or partition should not exceed 3 meters in height.

It was also desired to allow 1 meter of free partition space above the show cases as a frieze or decorative background, but this was later changed so that we could extend the height of such show cases against partitions to the limit (4 meters).

Final decision at that period could only be had with regard to a general cornice line, which was set accordingly at 4 meters. The Exposition architects explained their reasons for such conclusions to be that one neighboring country abutting the section of another would affect the light as well as the design of the other if allowed to go higher. In some instances, however, where our installation was entirely free—that is, bounded by aisles and not adjoining any other nation—we could exceed such height, but this privilege was specially pointed out as applying to entrance arches or portals, and only to special situation as outlined. With reference to arches the rules differed; in the Invalides section of the Exposition we were permitted to build to a height of 10 meters, but this concession was granted after much persuasion on our part. M. Masson-Detourbet was inclined to set 8 meters as

the limit, whereupon your committee suggested that it would be difficult to erect an arch with good proportion and contour having only an allowance in height of 8 meters, where the aisles (being obligatory) were 5 meters wide. Subsequently, as stated, the 10-meter limit was granted.

The first plans, or blue prints, received were of Groups XII and XV, in the Invalides. It was our intention to erect façades here, and particularly to spring tall entrance arches over the the central aisles, which should be sufficiently important and dignified to attract attention. Mr. Bonnier conceded this point quickly and graciously. Indeed, it should be stated here that we always received most cordial and friendly consideration from each of the many different gentlemen with whom we had to do at the administration offices of the Paris Exposition.

The various palaces of the Champ de Mars were embraced in a series of large, long buildings, constructed of steel and iron, with great glass domes, each connected with the other, without any apparent division on the inside, their exteriors differing in architecture and ornamentations—each special hall or palace having a particular design of its own. In these great halls of the Champ de Mars it was pointed out that the system of allotments would be parallel to the main aisles; that France, or rather the Exposition administration, would construct the series of arches on the aisles; that the expense of such arches would be divided between the visiting countries, each paying half of the cost, the height of the arches to be uniformly 8 meters.

Your committee was also informed that the vellums (temporary ceilings) or shading of the great glass domes would be supplied by the administration for the purpose of uniformity, but visiting nations would be charged a pro rata of such cost.

On inquiry as to the partitions and flooring, your committee was informed that the same rule would apply, that bids would be taken from the various contractors in Paris and the cost divided pro rata and per square meter between the different foreign nations. All of this was according to a reservation made in the rules and regulations of the Exposition (article 48) which provide that—

For the contemporary Exposition the exhibitors must pay all expenses for packing, carriage, unpacking, storage of cases, installation, repacking, and shipping.

The cost of installation includes the laying of floors, except in public passageways, furnishing, setting, covering, and decoration of partitions between exhibits, porticoes, vellums, or false ceilings, show cases and Exposition furniture, all of which shall accord with plans adopted by the department of the Director-General. As to floors, partitions, vellums, or false ceilings, the administration reserves to itself, in the interest of uniformity and economy, the right to supply all or a part of them on behalf of class committees, public administrations, and foreign commissioners, who will be called upon to defray the expenses so incurred.

You committee was also specially to inquire with regard to a possibility of receiving awards for decorative façades and finished treat-

ment of an installation in any single group or groups made by any firm or individual. This question was answered after various interviews in indefinite manner, favorable in so far that the matter would be dependent on the jury in which class the exhibits might belong, and that the various industries contributing material, whether marble, bronze, or wood, to such decoration or installation, would necessarily have to be considered in such awards by such particular juries. Subsequently the matter was taken up and disposed of by the Director-General for foreign exhibit, M. Delaunay-Belleville, and yourself, and, accordingly, exhibits were considered and passed upon by the juries as stated.

During these various interviews with the Paris Exposition administration at their offices on Avenue Rapp, the following groups were taken up in turn: Group I, education; Groups IV and V, machinery and electricity; Groups VII and X, agriculture; Group XI, mining and metallurgy; Group XIII, textiles; Groups XII and XV, varied industries. These were all groups for which at that time façades or similar constructions of a decorative nature were under consideration. The other groups were left for the time being in abeyance, and notably Group II, fine arts, for the reason that the director of fine arts had not been appointed by you, and the information that was obtainable was of no special value.

The preliminary work in Paris connected with the department of decoration being accomplished as far as could be by the end of October, 1898, I prepared to return home, and sailed on the *St. Louis* November 3, 1898. Arriving in America, I continued my work for the department, giving daily attention as far as I found it necessary at that time (outside of the time required by my private affairs, as I had been absent from my professional work and practice in New York somewhat longer than I had at first anticipated). On November 30 I had the honor to receive your communication inclosing my official appointment with the title of "superintendent of decorations," together with further information that my salary would begin from December 1, 1898. Before that time I had contributed my time and services without remuneration, receiving, however, a per diem while abroad, as well as my traveling expenses, as per agreement.

HEADQUARTERS ESTABLISHED IN NEW YORK—COOPERATION OF DECORATIVE ARTISTS AND ARCHITECTS SECURED.

During the month of December, in compliance with your request dated December 6, I had the honor to submit a report covering the work under way, with a few suggestions covering certain details of the work which I had been studying and which served as a basis for recommendation to you. I also had the honor to recommend at this time the employment of a draftsman, Mr. Jacques Laferme, late of

San Francisco, for architect and designer in the New York offices, and to purchase drawing tables and boards, as well as other necessary materials. We soon had a drafting room established at 120 Broadway in connection with the official headquarters of the Commission for the current work which was daily being received from the directors of the exhibit departments, and meanwhile aiding exhibitors by giving them such information as they sought or was necessary for their various modes of installation.

With your approval, and with the view of employing American designers and artists in all of the work of decoration, I visited in person a number of architects noted for their individuality and thorough training to secure special designs, it being felt that not only could the best results be obtained by thus taking advantage of the skill and facilities of specialists, but where such specialists were connected with architectural decorative firms, low estimates for the execution of the work might also be secured. I deemed it hardly safe, in the face of experience, to intrust this important special work to untried hands. Moreover, it was our duty to secure representative work that could be called American, or at least showing that spirit or character. It became my endeavor, therefore, to draw out all available special talent, and to search for it, in order to vary such designs for each group and to individualize it by distinct handling, and, in several instances, where I could, by creating some competition in designing.

I was not always successful in securing the services of the men wanted or recommended, for it happened frequently that they were too busily employed. Again, some of the designs submitted were extreme in one way or the other—often too elaborate, or with some individual scheme which could not be adopted, not being in keeping with the established conditions and the requirements outlined, and which, therefore, could not have received your approval or that of the directors of your staff.

Again, as in some cases, an expenditure of too great a sum would be necessary to execute designs submitted, and in this way a number of clever sketches had to be abandoned. In the meantime I was kept busy calling upon such men as were at work in their offices and studios, noting the progress and assisting them in various ways in the completion of proper designs. It was encouraging to note the spirit of enthusiasm shown by many thus employed.

SYSTEM OF DECORATION ADOPTED.

Much study was given in connection with the subject of properly housing exhibits, and to the best means of securing uniformity without detracting from individual interest, thus to aid, as much as possible, in presenting a good final result; also to give each American section a general homogeneous character which should be noticeable and distinct in its way from other countries.

The new system of classification adopted by the Paris Exposition administration of 1900 divided the exhibits of each country into many different groups and scattered them over all parts of the Exposition grounds and its various sections, with the intention of bringing all products of one class of a country into close proximity with those of other nations, so that the visitor might take up any line of study and be able to compare any particular product of one nation with that of another. This condition made it necessary to devise a system of façades and separate individual installations. The American exhibits were exposed in about thirty-five different parts of the grounds, which included those located in the Champ de Mars palaces, the Invalides, the "Quinconces" (of the esplanade), the Quai d'Orsay, Cour de la Reine, liberal arts annex, forestry annex, the log cabin marine annex, national pavilion, fine arts, agricultural annex, the Vincennes triangle (with a large machinery building and its forestry annex, as well as the other buildings put up by the American exhibitors), the bicycle exhibit, the transportation exhibit, in addition to which was the Trocadero with a Cuban and Hawaiian exhibit. All of these spaces had to be taken care of by the department and supplied with structural settings and other decorations, such as flags, drapery, etc. Sixteen sections or thereabouts were inclosed by decorative façades and pavilions or other structures, specially designed under my direction and constructed with my personal superintendence. In a few cases I, myself, made the original studies and sketches, but wishing to have each group distinct, employed, therefore, various draftsmen and architects of special ability. The character of the great constructions put up by the French Exposition administration in the Champ de Mars more especially warranted some effort on our part to house exhibits of the various groups in such a manner that would set them off, making them distinctly American and recognizable from others by the multitude of visitors. In almost every case, England being the exception, the space allotted in a particular palace or group to a country was inclosed by some form of decorative façade that faced the aisles, these façades generally having monumental portals or other openings for entrances upon which an effort was made to show not only to which country it belonged, but also to invite attention to the exhibits housed. It was doubtless the best system that could have been adopted or that was suited to the conditions of the new classifications applied by the Exposition authorities at Paris. While it entailed some difficulties as well as extra expense, the outlay of money and energy was doubtless repaid by the effects secured and the high percentage of awards granted to such countries. The ornamental separating and inclosing structure not only impressed visitors and elevated the exhibit to a certain degree of special interest, but it also impressed the jury favorably, which I know from experience as an international juror.

DEVELOPMENT AND PROGRESS OF THE WORK.

As the plans were received from Paris, a careful study was made of each as far as the then existing conditions permitted. These plans came to us in the form of prints taken from scale drawings, and these measurements, being most unreliable, were complicated further from the fact that the original drawings were in the metric system, which permitted of further errors in figuring or rescaling to the inch scales. However, all these conditions were taken into account and everything possible that could tend to a proper design for final presentation was assimilated. Each group, as the prints came, was taken in turn and the possibilities thought out. Studies were made by me in every case before giving the same to the draftsman selected as the one who could best fill the conditions of giving a characteristic American design. Designs were also requested from several firms, with an understanding in advance that if their designs and propositions were within bounds and satisfactory to the Commissioner-General they would receive contracts for the work, but that such designs should be made without cost unless accepted for execution. It was expected by this means to gain not only good talent, appropriate and clever designs, but the advantages of competition. We soon found, however, that it was a better plan to go direct to a designer or architect of ability and pay him for his services on a particular design, then have the design so made estimated in competition by the various manufacturers. The latter plan saved considerable expense in the final work of execution, but it also entailed much more labor for the department of decoration.

It may be proper to state here that it must have been evident to a visitor at the Exposition of 1900 that where there was a façade of a decorative nature surrounding the American exhibits, in every instance all idea or motive of design so employed differed in every way from those of former exhibitions; also that modern French designs were studiously avoided.

In January, 1899, I received your instructions, based on estimates made by a committee of your staff, that \$75,000 would be set aside for the work coming under this department, which was to include façades or other decorative work that might be required, and this was to cover all groups. However, later it was concluded to omit certain groups and to modify the installation of others, so that a final allotment fell considerably below this figure.

On January 14 I had the honor to submit a brief memorandum of the possible cost of this work to the director in chief, based on the foregoing allotment, and apportioning the amount to the various groups, particularizing each. For the sum specified, I submitted the installation could be aided and made of interest by a façade construction, all work to be carefully studied and erected in an artistic manner

by contractors who were to provide all labor and material, including the setting up in Paris. Accordingly, specifications were drawn up for the preliminary drawings in order to have a basis for the figures so submitted.

Early in March I received instructions from the director of affairs to revise these figures and to reduce estimates for groups where it was possible. Accordingly, on March 11, 1899, I had the honor to submit revised figures for façades, entrance arches, colonnades, and such accessories to the decoration under that heading, each group being particularly itemized, at the same time stating that the estimate was exclusive of flooring, platforms, rough partitions, and guideposts (which the French administration was to supply). I had given the matter much study and thought regarding possible costs in order that I might reasonably meet the demands indicated and yet make a proper and artistic showing. There were serious problems which could not be taken lightly or offhand at the time. In revising the estimates my experience and knowledge of similar work coming under me in the past aided me to arrive at figures in my own way, and each plan made was handled with the final cost in view. It was also necessary for me at this period to confer with the various directors of exhibit departments, in order to arrive at conclusions, and to draw from them such views as they entertained, in order that the work might be harmoniously carried out and be satisfactory to all. The preliminary designs and sketches, as was the custom, were passed upon by your staff at stated meetings.

On April 3 I received your order, dated April 1, 1899, to establish my headquarters in Chicago on and after April 8, my presence being required there in order to hold more regular conference with the various members of your staff. I brought with me a number of drawings, sketches, and plans. While I was in Chicago a number of prints were received from Paris, and it must be stated here that almost each forthcoming print or plan from Paris varied in the measurements given from the former, which caused much trouble, sometimes by augmentation of space, notably in Group XI, which was increased two or three times, until it became about double what it was at the start. While sizes that are taken from small-scaled prints are usually unreliable, we had no other means of taking measures in Paris, for the structures themselves were in process of erection and the assignments not possible on the spot.

During this period, with my headquarters in Chicago, I made a number of studies and was constantly in communication with the designers at work in New York. I also visited various architects and artists in Chicago who were employed in various capacities on façades, as well as on show cases, and in laying out suitable installations for certain

groups. After the various sketches and plans were finished and adopted I returned to New York and soon thereafter received orders to proceed to Paris on business of the Commission, with instructions to take with me personally such designs as were completed, in order that they might be approved by the Paris Exposition administration. Complying with this order, dated June 19, together with your verbal instructions, I sailed on the *St. Paul* within that week, taking with me a complete set of drawings then finished, showing façades and ground plans, including Groups I, III, XII and XV, VII and X, XI, XIII, classes 74, 111, 112, and 33. Upon my arrival in Paris these were prepared in good form for presentation, a print in duplicate being made for each, with the measurement given, together with specifications briefly translated into French. These designs were in due course approved. However, modifications were suggested. We had to change the entrances for Groups I and III, as it was pointed out that they did not conform to the center of the axis of the iron columns of their building, which rule the authorities had concluded to follow with all other nations rather than that of the centering of spaces assigned. In these groups the allotments, for example, of the United States were on the aisle, embracing two spans of arches and a fraction, and we designed our entrances centering and according to the aisle front. The changes required were easily effected within a few days in Paris, so that I was prepared to return home with a complete approval of the plans within two weeks. One set of plans was retained by the French administration in the architect's offices of foreign sections, while the second set of plans were returned and marked "Approved" by the direction of the Exposition administration.

All designs and plans made in this department and presented in Paris were in conformity with requirements and regulations and approved. In one instance, however, a design was sent from another department incomplete, and therefore returned unapproved, which was unfortunate, in view of a perfect record. Another instance which caused correspondence was that in measuring or scaling a plan one of the architects in the administration office (using a wrong scale) made an error, making apologies for his error, however, directly. Throughout the work the regulations governing heights or extensions were insisted upon generally. Also in the treatment of a space, even when within the limitations of an obligatory aisle, a free space of $1\frac{1}{2}$ meters was to be left from the aisle line that would afford a space opposite constructive columns which projected into the aisles. This break was awkward in a number of cases, and where possible we provided entrances opposite such columns (supporting arches of construction). It was a long time before we could receive accurate dimensions of these columns or the accurate distance from the axis of column to rail, and the scale plans submitted to us were uncertain to this extent.

At this period, while in Paris, I noted the fact that the work was progressing in a doubtful manner as to its completion for the opening. The French architects were busy, and particularly the architects connected with the director of foreign sections, looking over plans and drawings which were being submitted from the various countries. I am happy to say that our plans were among the first submitted. Without making the attempt apparent, I was anxious to know the manner of installations that might be made by the more important nations. In a general way I gathered that our designs were conforming with ideas generally introduced. The installations made, for example, in the Invalides, all of which were on the main aisle, showed a unanimous adoption of arches and façades, with the difference that each was shown with its own distinctive character of design. At this period the floors were not laid even on the galleries, nor was the glass in the domes or windows, and the various spaces assigned to the United States were simply holes or heaps of building material and appeared only on paper, and it was impossible to measure off on any particular sites.

Returning to New York (leaving Paris on July 13, 1899), I proceeded on my arrival to prepare specifications and contracts for the façades, a list of which is filed herewith. I was careful to prepare specifications and to receive bids in competition and from various sections of the country.

On August 23, or soon thereafter, I received a communication from the director of affairs specifying the allotment made to each department for façade and decorations, with the point made that in each case the director would determine the exact amount which should be spent out of the amount allotted.

Schedule allotment was as follows:

Machinery and electricity.....	\$10, 000
Agriculture. (From special fund.)	
Forestry and fisheries	2, 500
Mining and metallurgy	5, 000
Varied industries.....	10, 000
Textiles	5, 000
Transportation	5, 000
Liberal arts and chemical industries	10, 000
Education and social economy.....	4, 000
Total	51, 500

Fine arts were not included, nor were the other sections which were later treated with railings or decorated with flags, shields, etc.

In the foregoing groups several of the directors decided to adopt designs which were prepared and to divide the difference of cost between the exhibitors and the Government. That applied particularly to Groups XII and XV, to Group XI, and to Group XIII.

FIREPROOFING FOR FAÇADES.

The regulations of the Paris Exposition Commission pertaining to the prevention of fires obligated us to render all woodwork, such as was not covered with at least an inch of plaster, fireproof, as well as other materials, including fabrics that might be employed for covering up partitions or used on the lining of show cases. The authorities did not indicate the processes to be employed for this purpose or indicate any particular material, but suggested the cooperation of all exhibiting countries, which were solicited to forward such samples of materials as they propose using.

Accordingly this department forwarded samples of materials, fabrics as well as wood, treated with an American product known as "Fireproofine." The assistant commissioner-general submitted to the French authorities the samples of materials for testing, which proved satisfactory, upon which the director of the municipal laboratory of Paris wrote asking "as to the composition of this product and to procure some of it as a sample," which request was referred to the parties concerned. We also submitted a sample of water paint made in this country and known as "Aquarine," which we intended to use for the painting of certain façades constructed of wood—trials we had made appearing sufficiently satisfactory. When the sample was tested by the French, however, they were less favorably impressed.

The rule of the French administration as far as it related to the regulations of rendering materials fireproof was limited to sending representatives to the municipal laboratory to investigate the materials in question, where the test was made with an alcohol lamp and in various ways to learn if the material submitted was really fireproof. If found so, a stamp was placed thereon; otherwise they were returned for another treatment. This was the method of procedure in Paris, and it was obligatory upon all alike. The French administration had all the partitions which they constructed dividing countries so treated, and we in turn ordered our burlaps in America treated in accordance with the sample submitted.

Toward the end of November it was deemed advisable for me to go to Paris, on account of work that was begun at that time by some of our contractors, and on receipt of your order dated November 23 instructing me to proceed there on the business of the Commission as soon as I found it practicable, there were still some matters in progress unfinished in New York and I could not sail before December 12. Arrived upon the Exposition grounds, I found our contractors in one case delayed owing to the condition of the space. I refer particularly to Groups VII and X, which space had been turned over to us officially and had been staked off some little time before. Nevertheless, it was now covered with heavy timber used in the erection of scaffolding by

the contractors of the "Salle des Fête" for the Paris Exposition administration.

More embarrassing than this, however, was the fact that the *Prairie* had on board all the woodwork necessary for the entresol construction, which was needed first by the Agricultural Department for purposes of installation. There was no time to be lost. The contractors were on hand with men and unable to proceed. The sculptors had engaged quarters elsewhere where the casting and modeling for the façade was proceeding in good shape. But it became necessary to utilize this particular space for the storage of the finished work, which was at that time heaped up, much of it exposed to injury, not only by the carelessness of the French workmen but by the heavy trucking and drayage of materials through this section.

When finally the space was cleared of the heavy timber we proceeded to level the ground along the aisle and prepared to construct the façade, not waiting for the flooring. We found when the space was staked off a difference existing of 1 foot and 7 inches, between the actual site and the plans forwarded to America, of the front and rear aisle, and a difference existed also between the rear wall and the aisle of 7 inches. Also the aisle line of this space was not parallel with the rear wall, which threw us out 7 inches over the aisle on one end. This was owing to the manutention tracks, which the French administration would not alter. A further difficulty was encountered with our projecting balcony (made here to gain a little more space). This rear mezzanine story had height enough from the ground for the cars to clear passing under it, but having brackets of an ornamental nature (shown on our sketch) we were obliged to raise it 10 inches.

All these conditions arising in this section were supplemented by the great quantity of exhibits to be displayed and with the necessary erections of show cases for them, everything to proceed without interfering one with the other. Mr. Thomas Eagleson was constantly on the site for and in behalf of this department, and had been there before I arrived in Paris. As you are aware, this section was complete and the director had his exhibits installed in perfect order on the official opening of the Exposition, April 15.

In the Invalides, where the floor was laid, we were progressing more favorably in December of 1899. Here our contractors were also on the spot personally, as was the case in the agricultural group, but the conditions were better. Much of the plaster work had been cast and a great number of columns and capitols were ready. Before my return to America the setting up was begun, which progress I was desirous of accomplishing in order to see and study proportions and that any improvement necessary might be introduced in time.

Everything developed satisfactorily, all the work appearing in good proportions when set, and in scale with the building itself, which is

not always the case where the designs and detailing pertaining to work for a large exhibition hall are drawn in a small drafting room so far removed. It must also be noted that the modeling of details, including a large section of the cornice, sections of the arches, various columns, including both round and square, as well as the caps thereto, were modeled in America and brought over by the contractor. Moreover, this was the first sign of any work of installation in the entire section of the Invalides, including both the foreign and the French spaces. As a result, this work attracted much attention and was commented upon favorably by several of the French newspapers, both as the signs of progress evidenced and in compliment to the work itself. At this period I also noted that we were the first generally in sections of the Champ de Mars. However, the Champ de Mars at that period was hardly in a fit condition for the commencement of any installation. The floors, without exception and throughout the various palaces, were badly warped and sprung, like waves, upward and in long ridges, owing to two conditions—the first, severe storms, which injured the glass of the roofs (in some cases the heavy ribbed glass was blown in, making it dangerous to those employed there); the second being the use of poor flooring material, only very poor inch boards being used, laid on 3 by 6 inch joists placed in trenches of the wet soil.

Besides this, the lights were not in the windows, nor sashes, nor frames, of the side walls. I might state that this was also the case in the Invalides, where the sashes were set without glass, the result being that the material froze under the hands of the workmen.

The electric palace was still far behind at this time, the ironwork not having been placed, so that the outlook for the completion of our “hall of honor” was very bad. In sections of the Champ de Mars where the floor was not laid promptly by the French Administration we were obliged to lay it ourselves. In such instances, particularly in Group XI, inch and a quarter boards, which made good solid flooring, were laid, and with care as to the leveling.

When the façades for the “hall of honor” pavilion were being constructed the floors were beginning to warp, although just laid, by reason of the poor roof construction of the building devoted to electricity. The flooring was laid in this case (being a gallery) on iron truss work filled in with soil and ashes. We therefore bored holes to dry out the wood. We also braced the floors specially on the line of construction for façades, rotunda, and colonnades. This gave some security to our work, for it not only leaked here during the construction of the work but later, causing much trouble to all concerned. The defect was only remedied by the French Administration after many complaints of the director of this group. The trouble was that two roofs joined over this space and formed a sort of a trough, which was finally covered over.

Concluding the work that was most pressing in Paris, I returned to New York on the *St. Paul* January 6. In submitting a report of the progress of the work, as above outlined, I referred to the preparation on the grounds, giving it as my opinion that the Exposition buildings in every case could not be finished and the exhibits installed before the day set for the opening.

During my absence abroad I had left Mr. William Franklin Paris, who had been appointed assistant chief of decoration in October, in charge of certain work then under way in New York, and he also assisted Mr. Millet in connection with the pavilion furnishings.

Mr. Laferme meanwhile attended to other work then under way for the façade construction designed for classes 74, 111, and 112, so that this work could be shipped on the *Prairie*, as was intended.

On my return to New York business connected with the department made it necessary for me to visit Chicago. After concluding certain details, together with other matters of a routine nature at the offices there, I returned to New York. The work there shortly being in satisfactory shape, I prepared to leave for Paris for good February 7.

Arriving in Paris on February 15, I took matters in hand and proceeded to work industriously, so that the façades should not be delayed and by such reason interfere with the installation of exhibits.

Further difficulties were encountered owing to the incompleteness of the buildings. The floors that had warped were only slowly being repaired by the French administration, while in other cases we had but the mere soil before us as well as open trenches which were only then being made for water pipes (as a fire precaution). It appeared as if the authorities had delayed this work to the last just in our sections. In the same way the flooring of the aisles was left open on our sections until the very last, and in the face of much expostulation on our part, as it interfered with our work in many ways.

Notwithstanding these and other difficulties, such as the delay of the cars with the façade constructions, woodwork, etc., things were progressing and in readiness so that the regular work of setting up show cases and installing exhibits was not materially delayed. The façades and entresol galleries, partition work, covering with burlaps, and painting, etc., were completed in time in every section assigned to the United States with but one exception, and that was the hall of honor of Groups IV and V. Although making every effort and working with a force of men from daylight until dark daily, it was impossible to finish this structure in the short time at our disposal before the day of opening. It should be stated here, however, that all other countries in this electric section, including France, were behind with their construction, including Germany on the one side of the hall of honor and Hungary facing the other.

A day or two before the 14th of April, the day set for the opening

of the Exposition, we were informed to clear away scaffolding from this space and to clear it up generally so that the place would be presentable on the morning of the 14th, as it was concluded that the inauguration party should pass through this section after the ceremony of the opening in the Salle des Fetes.

The French exhibit sections in the vicinity of the Salle des Fetes were all screened off on the aisle with velvet hangings and thus the entire line of march was covered with velvet and hangings of tapestry along which the President of the Republic, the ambassadors and ministers of other countries, and the Exposition officials would proceed. We made the national pavilion and the hall of honor to look as presentable on this occasion as possible. After clearing away all evidences of material and rubbish the latter section was decorated with bunting, shields, and flags, including also some French flags. All was arranged in a studied manner and gave the structure quite a finished and gala appearance, surprising the officials of the Exposition on that occasion who came there on the morning of the opening ceremonies at 7 o'clock to inspect the condition of the aisles on the line of march. This was only accomplished by working the night through with a number of decorators and by my personal attendance until 4 o'clock that morning.

The hall of honor was soon thereafter completed, and painted and decorated as described elsewhere. Meanwhile the director and assistant director, with their assistants, were able to lay carpets, set up show cases, and install exhibits.

With the hall of honor the constructive feature of my work was completed. It remained now for the departments to embellish the various sections housing American exhibits with the shields bearing the coat of arms of the United States, which were finished in gilt and properly colored. The draping of flags was carefully gone over, and the banners and panels, that were made in a decorative form of embroidery with the words "United States" in gold on a red background suitably framed, were also placed in desirable positions at the various sections. In addition, framed diagrams showing the Exposition grounds, on which the American sections were indicated in red ink, were posted conveniently on aisles, entrances, etc., in all of our exhibit spaces.

The American flag, which was placed on all the buildings and pavilions in the grounds, were looked to from time to time and kept in good condition. Renewals were made when necessary. The French flag was also displayed in honor of our hosts, joined to ours in various sections and on our pavilion, in keeping with the other pavilions of foreign nations in displaying a French flag together with their own.

All spaces having façades were daily inspected, and kept in proper repair by paint and otherwise during the entire Exposition period, two men being especially employed for this purpose, so that our façade

work at the end was almost like the beginning in its preservation and neatness.

On the Fourth of July special attentions were given with regard to bunting and flags to all important sections, and especially to the national pavilion, a special effort being made to give it a festive and holiday aspect. Red velvet valences trimmed with gold fringe were placed at each window, fastened to the sill, and carefully looped. Under the balcony of the terrace, and facing the Seine, directly under the pedestal of the equestrian statue of Washington was placed a banner in red velveteen with gold letters appliqued "This day we celebrate." This, together with the laurel festooning in green combined with the red color of the velveteen used on the windows, gave an agreeable contrast with the white of the building.

Arrangements were made also, on the night of the Fourth of July, for extra illumination of the pavilion, a feature of which was a searchlight located on one of the buildings on the opposite bank of the Seine which threw its rays directly on its golden dome and quadriga.

The interior of the national pavilion was also treated on this occasion, like on the opening day, with great streamers of red, white, and blue bunting, which extended from the turret of the dome to the four lower corners, where the end was carefully looped and held under shields and flags, each corner containing two shields and supporting six large American flags with poles carefully arranged in decorative fashion.

On our national holiday an American flag 48 feet long that was specially provided was placed on the Eiffel Tower main flag post, at the very top, by special courtesy of the administration. They permitted the French flag on that day to be replaced by the Stars and Stripes, so that on the morning of the Fourth of July, 1900, Old Glory greeted the Americans in Paris from the highest point visible.

Another flag was also placed on the second tier, and some thousands of small printed American flags were distributed throughout the United States sections and were worn or carried not only by Americans, but by Parisians and others.

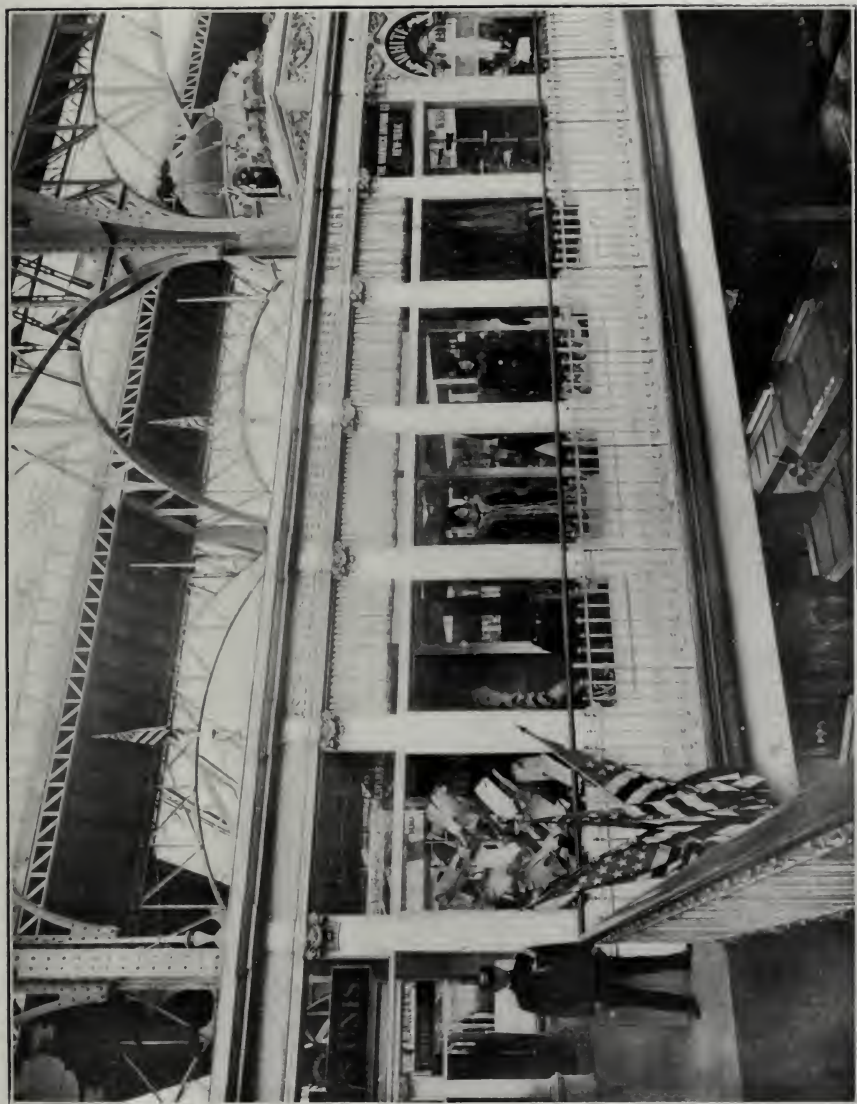
On the fête day of France, July 14, our national pavilion was also specially decorated in honor of our hosts. The illumination with searchlight was also made on the nights of the 13th and 14th, and showed our building to be, on that occasion, the most conspicuous on the Rue des Nations viewed from the opposite shore and bridges.

Our national pavilion on the occasion of the visit of the President of the French Republic also received some attention by an addition of fine rugs (one being placed on the stairs of the entrance) and an arrangement of flags, the French with the American being placed in the vestibule.

On the occasions of State receptions special efforts were also made in the way of decoration for the national pavilion, including, among



VIEW OF FAÇADE OF HALL OF HONOR, PALACE OF ELECTRICITY, GROUP V, CHAMP DE MARS.



GALLERY TEXTILE DEPARTMENT, GROUP XIII, CHAMP DE MARS, VIEW FROM WEST SHOWING FUR GARMENTS.

other things, such as additional bunting and plants, fine old tapestries. Notably was this done on the occasion of the New York State reception, when a series of four beautiful and rare Gobelin tapestries were lent to us by an American, the largest one hanging from the first gallery, the other three being placed on the first floor in an appropriate and effective way, giving the pavilion a finished and rich appearance and contributing to the brilliancy of the evening.

On July 28 the Paris Exposition administration requested our cooperation in the matter of arranging for the procession, in which the American flag, carried by our guards, was to take part, the occasion being the fête organized for the distribution of awards in the Salle des Fêtes.

Having previously received the title "chief of decoration," I resigned this office on May 31 in order to serve as a member of the international jury of award, in Group XV, class 97, and after the adjournment of the international jury, on August 15, I was again reinstated as "chief of decoration," which title was subsequently changed to that of "director of decoration."

One of the duties coming within my province was to have photographs made of all the American sections for the Commissioner-General's report, just before the Exposition closed.

At the close of the Exposition, after the exhibits were removed and the façades demolished, I was further charged with the disposal of furniture and other property belonging to the Commission, for which bids were secured and submitted to the secretary and disbursing officer, particularly with matters and the sale of the property in the national pavilion.

Completing my labors in Paris in January, 1901, I returned to New York to conclude my jury report and the present report as director of decoration.

DESCRIPTION OF FAÇADES—FAÇADES OF GROUP III.

In introducing contemporary styles of design for the façades and pavilions, nothing of a pretentious order has been entertained. Simplicity and individuality were to be sought as well as appropriateness that should conform with the nature of exhibits. Everything cumbersome or florid was to be carefully avoided.

Where it was possible, as in the first instances, the colonial style had been chosen. Notably, I may refer to Group III (liberal arts). Here the space was inclosed by a façade in which the designer loyally utilized his opportunity, and it answered the requirements perfectly. The entrance porticoes, and especially the large center one, with its fine pediment and its ample proportion, gave much dignity to the ensemble. The spacing of the columns supporting the cornice was such as to offer a free view of the interior from any part of the aisle, the façade

lending itself perfectly to the requirements of framing and setting off exhibits, and altogether presenting a most stately front, attractive in every detail. It must have reminded the American visitors of their homes in the East and in the South, for in the composition of details in this façade features were taken from notable old houses existing in our country. This spirit of the design was also carried out in the interior work. The balcony, with its easy approach from both ends and handsome stairs, not only afforded extra space, but added considerably to the decorative effect, contributing not a little to raise it above anything of the kind attempted before. The delicate hand rails of mahogany on the staircases and the mahogany furniture, as well as show cases, were all in the colonial design, and were set off by the white of the woodwork of the façade (the interior of which was finished to correspond with the exterior), which, together with the colonnades supporting the balcony, gave this section particularly a harmonious appearance, withal simple and American, and well deserved the gold medals awarded to them and the designer.

It should be stated that the structure was entirely of white wood; that the principal ornamentation was carved, but little composition or compo being used. It was painted in a soft tone of grayish white, the paint used being partially fireproof, known as "aquarine," supplied by Mussey Brothers, of New Jersey. Its softness in quality of texture was effective, and, carefully applied, was well adapted for the work.

The designing of this façade was intrusted to Mr. Frank E. Wallis, of New York, and the work of construction, together with its setting up in Paris, was done by George Mertz & Sons, of Port Chester, N. Y. It well deserved the gold medal awarded to the builders and designer.

FAÇADE. GROUP I.

The façade for the educational group (I), on the gallery and close to the liberal arts, presented another variety of architectural design that may be called American, its plastic details contrasting with the foregoing (liberal arts façade) in every way. It was, like other constructions, on the aisle line, and peculiarly American both as to detail of its ornament and form of architecture, and answered a double purpose of giving an additional means of showing exhibits in the system adopted, and for which it afforded wall spaces, while also providing a comfortable room in which to examine the numberless exhibits portraying our systems of education, there in a concise, masterly manner displayed. The space was very small, but everything was arranged to meet this condition, so that it really supported a large exhibit. This façade was designed to go as high as the conditions permitted. Two broad and massive entrance portals gave ample room for entrance and egress, and they were here placed in conformity with the centers

of the large iron columns on the axis of the span. As the space allotted on the aisle contained two and a half spans, therefore these entrances were centered according to the Paris Exposition regulations. This difficulty, however, owing to the allotment of a fraction of the third span between the iron construction columns, changed the symmetry of our design, as may be noticed in photographs. The style, in form and ornamentation, of this façade presents a phase of American decorative architecture known especially as "Sullivanese," which one sees in many of our Western cities on modern buildings, more especially in Chicago. While this form of architecture takes its name from the architect whose name it suggests, it is also used and has received attention from other American architects. Its unique character in Paris has met the "new art" movement of the "fin de siècle" in an artistic and presentable manner. Its simple lines were relieved on this façade by a running motif of ornamentation, a conventionalized form of floral and arabesque, suggesting a sort of kaleidoscopic repetition which, when carefully executed, becomes interesting and presentable. This design was worked out by Mr. Louis F. Millet, of Chicago, under whom the modeling of details was also made. The work of casting and setting up in Paris was intrusted to Klee Brothers, of New York. The effectiveness of the ornamentation was heightened by a soft brown tinting over an ivory white in oil, carefully rubbed down on the raised parts. It was the only presentation in which we came in competition with the new movement in decorative art so prevalent all over France, Germany, and Austria.

FAÇADE. GROUPS VII AND X.

Another phase of American design in architecture, having its own decorative features, was presented in the agricultural section, Groups VII and X, Champ de Mars. Here the exhibits from the United States were inclosed by a façade of considerable length as well as importance—its type, more familiar to the Pacific coast, known as the "mission style." This façade faced the aisle on one side with a frontage of some 200 feet in length, with a return on one side. The conditions that were imposed by the French Exposition authorities establishing a cornice of 4 meters, 12 feet 9 inches, with a length as is here presented, created a problem not easily met. The choice of this particular style of architecture for the façade, however, not only solved the problem, but presented an agreeable American phase of architecture, having its own peculiar charm. The effect of the low adobe walls, the projecting roof of Spanish tiles, its towers, its "star window" with spandrels, and the monumental entrance of the façade with its bell towers, was very unique and quaint, strongly suggestive of Lower California and New Mexico. Although derived originally from Spanish architecture, the mission style has developed in America

through the efforts and adaptation of our contemporaneous architects. Its broad surfaces, relieved by delicate ornamentation here and there, together with other decorative features, make it very picturesque and attractive. Especially noteworthy in the case of this façade was the portal, reaching 35 feet in height, bearing symbols and ornamentations composed of fruit, wheat, and flowers, with the seal of the Agricultural Department of the United States in gold bronze, all boldly and vigorously modeled, and in this particular contrasting with the United States façade—for example, in the electric section, the varied industries, and others. The structure doubtless gratified many American visitors, especially those coming from the Coast, while at the same time it was a pleasing object to the eye of other visitors. Its low character was relieved much by the tall entrance portals, particularly the one in the center, with its tall columns. Flanking either side of this large portal, a stretch of arches with tiers was relieved by smaller shields supporting a series of staffs with banners in American colors. The coping, or eaves of the roof, was made to resemble oak, and the red tiles of the roof and the corner towers were in the natural tone of red Spanish tile, with here and there moss-green spots which blended and gave harmonious contrast and bits of color to the light-gray walls of the structure itself. This façade, while inclosing the area allotted to the United States, did not interfere or take away from the exhibit space to any extent. The openings of the arches alternately contained show cases, with exhibits, and were flush with the walls of the façade itself. The intermediate openings were used as entrances, giving easy access or egress, at the same time affording an openness which permitted a thorough view of the interior from the aisle. Here the visitor could quietly enter and study the interesting exhibits in the well-filled show cases, which, being in black oak, with some slight gilding, particularly fitted and set off the multicolored contents. The large eagle and the American shield topped not only the large arch but also the smaller, and served as a work of designation to the section in addition to the features of light decoration. Running along the entire length of the rear wall of the interior of the space, a gallery was constructed that had easy and broad staircases from both ends. This mezzanine story of severe simplicity was relieved by some trellis work. On one end of it were arranged vines in autumnal hues, which idea, if carried all the way across, would have given the picturesque aspect which was the original intention of the design, and which would have made a finish simulating an Italian loggia. But the object aimed at with this gallery more particularly and by its construction was to gain additional exhibit space rather than to make any special efforts of a decorative feature. The color scheme of this façade was bright and rather fresh and not closely imitative of the old adobe effect. The adoption, after careful study of this design, was made, not only as a

compliment to the Pacific coast, but to offer a pleasing, contrasting note, if possible, to the decorative effects of other nations, presenting, at the same time, a phase of architecture which has developed in our own country. The final plans and details of ornamentation were designed by Mr. Thomas Eagleson, architect, late of San Francisco, the modeling and the execution of the work in Paris being intrusted to Beil & Mauch, of Chicago, sculptors.

GROUPS IV AND V.

In the electric palace (Champ de Mars), not far removed from the agricultural section, was the pavilion housing the American exhibits and designated the Hall of Honor, which contained retrospective exhibits of historical interest pertaining to electricity, machinery, and inventions of all kinds in that line by Americans.

On approaching the gallery in this section, either by the aisle and staircase facing the heavy electrical generators and other machinery used in electricity, or from the other end and passing the German electrical pavilion, the visitor was greeted in either case by a façade of striking contrast with all other structures of that kind. An æsthetic effect was presented to both points of view of rather a mild form, if it may be so termed. This by reason of lightness and delicacy of detail in the ornamentation as well as architectural symmetry, the design upon the whole being an original type, yet with rather a classic tendency, suggested possibly by the numerous columns employed and the general proportions. Each side of the façade had three arched entrances, the center entrance leading to an interior of circular form, which may be termed a rotunda. This rotunda was also approached from the opposite side as well as from the two parallel aisles, and formed an entrances to four sections reserved for housing exhibits. The two aisles previously referred to were obligatory, with arched entrances, constituting at the same time an effective colonnade.

Much credit is due to the designer specially employed (Clarence Luce, New York) for working up the details of the plans submitted for the structure, as well as to the firm of sculptors (Biel & Mauch, of Chicago), which undertook to make the necessary models at their studio in America, casting the same and setting up the work complete in Paris.

The color scheme, although simple, gave the impression of a tint bordering on white, but on closer inspection revealed a nimbus of its own. The modeled work was carefully studied; besides the composition embodied an ornamentation suggesting electrical appliances. Every detail was appropriate and well adapted for its purpose. Certain ornamental features were emphasized in a light green that suggested the color of bronze, tipped with a suggestion of gold bronze. The bit of tracery ornament which bordered the top of the cornice,

with its electric lights and the tall figures seated on dolphins, holding clusters of electric globes, were also treated in the green bronze effect. The spandrels with relief figures, modeled by Mr. H. McNeil, showed originality in composition with suppleness and taste. The figures seated on dolphins, modeled with Mr. Max Mauch, in Chicago, were inspired by an antique.

The number of these figures employed, as well as their disposition, gave a unique appearance to the façades as well as to the rotunda before described. It is unfortunate that this pavilion could not have been seen lighted, as, in addition to the foregoing figures and other features, the structure also contained a series of small niches on the level with the eye, in which were placed figures modeled by Karl Bitter, New Jersey, inspired by the classic and resembling a Tanagra figurine of perhaps 3 feet in height, holding a fanciful shade for electric light. These niche figures were tinted in light green, tipped with bronze, harmonizing agreeably with the remainder of the decoration.

The ornamentation surrounding the three entrance arches of the façades contained, in the motif, the American shield supported by nymphs, finishing with graceful scrolls, the American eagle, perfectly modeled, surmounting all. This piece of ornamental work surmounting the entrances of these façades was worthy of more than passing praise for originality as well as for refinement.

Another feature of ornamentation having originality was the band that girded the cornice and which contained small disks covered with aluminum and glazed in a manner to represent opalescent glass, lit from behind. The gold band itself was picked out in light green and slightly touched up in gold bronze, corresponding with the work already referred to.

There were many other details of merit, notice of which space forbids.

When this pavilion was being demolished, the workmen sold fragments to many individuals (probably among them artists) who had the pieces carefully carried away.

There was no didactic or slavish sentiment displayed, however, in any of the details of the structure—all was modern and unpretentious; nor could it fail to suggest evidence everywhere of the integrity of the completed work. Its crispness of cast ornaments was especially refreshing after passing through other sections and noting the contrast.

FAÇADES GROUPS XII AND XV.

In the Invalides, Groups XII and XV, where the diversified industries of the United States were shown, we had a façade carefully designed and constructed to afford an easy division of exhibits as well as one which framed them harmoniously. The scheme adopted com-

pelled the exhibitors in a measure to maintain the conditions outlined, and as demanded by the Paris Exposition administration. The broad main aisle, 15 feet 9 inches wide, divided the space in the middle. Running parallel to this aisle were two narrower ones, one on each side, while at either end the space was bounded between aisles running transversely, which separated the section on one end from Germany, on the other end from England. It was on these two aisles that opportunities presented themselves to create façades.

A feature was made of the arches over the center aisles, forming entrances through this section and giving it its own American character, made distinct not only by the use of shields and eagles, but by decorative accessories. There were many difficulties to overcome here before the design and problems were worked out, not the least of which was to keep within the bounds of the allotment of expenditure. Tendencies of the present time were avoided in the designing; there was no intermingling of modern French in any detail or ornament. A sort of revised classic or Americanized Renaissance was its prevailing character. There were combinations and details created for the place, and it must be stated that in its every stage of work all was done by Americans, from the sketch to the completion of the work and the setting up in Paris. The detailed drawings were made by Oscar E. Brandt, architect, New York, Jacques Laferme assisting in the design for the rotunda; the modeling and the construction were by Klee Brothers, New York, and the painting, tinting, and gilding by John Bathauser, late of New York. The mural paintings filling the transoms under the arches were executed by two American artists—the painting of the arch facing Germany by Augustus Koopman, and the panel facing England by Albert Herter. These artists selected allegorical figure subjects complementary to the exhibits of the space, which were most appropriate and added much to the decorative features of the design. The two main arches forming the entrance to these groups reached a height of 35 feet. Both were topped with great eagles, finely modeled and representative of the American bird. The arch facing England had its own particular ornamentation. In fact, the bulk of decoration and ornament was concentrated on these entrance arches of the façade. The shield of the United States was here supported by two strongly modeled youthful figures, emblematic of the vigor of American industries and arts, and the effect was further enhanced by the open silhouette and contour.

The two large decorative groups that flanked the entrance facing England were modeled on the spot by B. L. Zimm, from the well-scaled model furnished by Karl Bitter, of New Jersey (Mr. Zimm being a pupil of Mr. Bitter). One group represented "inspiration" and pertained perhaps more particularly to the art of the potter; the other illustrated the art of the metal worker. These groups, together with the

large draperies of the arches and the paintings above alluded to, gave a graceful effect and artistic finish to the entrances and relieved them from severity. Each of the curtains used was chosen to harmonize with the particular decorative paintings referred to, the curtains facing England blending with Herter's painting quietly and admirably—the color being of soft old ivory tone with passementerie trimmings and borders that contained gold—while the curtains of the arch facing Germany were in light toned green velour, also trimmed and edged with gold borders and passementerie, harmonizing particularly well with the mural painting of Koopman.

The interior of the space was quartered by an aisle (running under the gallery) that crossed the main aisle, but quite out of the center, which was an unhappy condition in the allotment of this space by the French administration. This crossing of aisles directly under the gallery, where the light was at times undesirable, suggested an inclosed construction, which was executed in an octagonal form and in which four main panels were provided for exhibits of leaded glass windows. The intersecting aisles were arched by architectural and decorative trims that gave the effect of finished entrances which were draped with red velour portieres trimmed with passementerie in old gold (furnished by Alavoine & Co., of New York). These portieres to the four entrances, with the ornamental entrances and the framing of the leaded glass, together with the paneled ceiling (tinted in cream white and relieved in soft gold), gave a complete and substantial appearance to the section. The aisles leading from this rotunda in four directions as well as the two running parallel with the central aisle were lined with columns supporting a well-proportioned and rich cornice, and this colonnade effect on the aisles gave uniformity and aided in the harmonious installation of exhibits. Attention may be called to the fact that the columns differed and were made alternately, one aisle having the round column, with the decoration on the shaft in spiral vines, while on the other aisle the columns were square with arabesque details on the panels. The façade and connecting colonnades were tinted in a soft cream white, with certain parts picked out in gold—the caps of the columns being solid. The finish of this gold and bronze in its matted color gave the effect of the costly “Poudre d’Or” process, heightening the effect and tending in a degree to give a distinguished and noble ensemble. In making this construction it was not deemed necessary in using plaster to falsify this material in the final scheme of decoration and coloring, as the material lent itself honestly to the requirements, and was neutral and contrasted well with every kind of wood used by exhibitors. The fine modeling, as well as the sharpness of the casting, was remarked by many, and it may be said that in this respect it was like some other plaster work of the United States façades and far exceeded the work of any nation installing at the

Exposition of 1900. The solidity of the executed work, its freedom from any affectation or theatrical aspect, was generally appreciated. To those who aided in building up this important American section—and its realization was due particularly to the cooperative efforts of exhibitors—a word of commendation is here recorded.

FAÇADE. GROUP XIII.

The façade which inclosed Group XIII, textile exhibits of the United States, presented a thoroughly American character. Its unique application of stuffs appropriately embroidered showed textiles as applied to fixed decoration in an interesting and artistic arrangement. Various kinds of materials were selected for this purpose, including silk, cotton, and wool, as well as leather, all of which were embroidered with applique of handsome design and harmonious coloring. This embroidered work was applied to the pilasters and columns of the façade as well as to the panels of the frieze, the bulk of the decoration being concentrated on three entrance arches. This façade was constructed otherwise entirely of wood, with some of its ornamentation carved and others in composition. All was painted in a light green that was pleasing in tone, with ornaments in matted gold, all harmonizing with the golden tints of the fabrics employed. The panels of the frieze and the columns were covered in particular sections with the material that accorded with the nature of the goods exhibited in respective sections. In this way leather was employed on the columns and frieze panels that connected with the exhibit of shoes. The façade, fronting two aisles with its corner rounded off, contained handsome mahogany show cases, designed specially and harmoniously. These show cases were placed between the columns facing the aisles as well as on the inside, and aided to give a rich as well as substantial and artistic framing to the exhibits.

The detailing of the design, as well as the execution of the work, was intrusted to Joseph H. Taft, of New York, whose men also set up the structure in Paris. A gold medal was awarded to Mr. Taft for this work.

In the gallery of this group the entire American section was inclosed by a colonnade in white and gold, connecting with a central pavilion having a large dome of leaded glass and four corner cupolas. The design, being of modified and modern colonial, was made by William A. Bates, architect, New York. The construction of the work was executed for the exhibitors. I must add in this connection that other countries erected similar structures in this vicinity on the galleries, but differing in manner of treatment and in color, among which Germany was conspicuous with a structure of wood stained, representing mahogany.

FAÇADE. GROUP XI.

In the palace of mining and metallurgy (Group XI) the American exhibits were inclosed by an imposing façade which differed in every particular from all others, not only in our own sections, but in those of other countries, and it was distinguished by its application of material and manner of decoration. This façade offered by its great length, 162 feet, opportunities which the designer readily grasped, for it immediately suggested by its composition and the materials employed, the nature of the products housed, to which it contributed its measure of interest by inviting the attention of the casual visitor as well as of the specialist as he approached this group. There was another meaning in the design implied by the adoption of the real material, which was to give prominence to products used in an industry for which our country is fast becoming eminent, and I refer to iron as well as bronze applied to decoration in the form of art metal work. In the design and execution of this façade, cast-iron work, finished in a thoroughly American manner by the electro-bronze-plating process was shown, artistically toned, with the wrought-iron work in black, with which it was combined, the intermingling of the metals and the stone being notable.

The central feature of this façade was the imposing main entrance, portecullis style, the gate, which arose between two immense columns, being of wrought iron and containing the shield of the United States.

There was also two other entrances, one at either end, each of which led to a distinct division, the one to the right to the iron and steel industry, and the other to the left, to the petroleum exhibit. The high surbase of the façade, which was cast iron, was superbly finished, and included in its moldings sharp members, especially the framing of the different marble panels. This ironwork was finished in a fine black color called "bower-barff." The handsome marble columns and pilasters of various columns were quarried in America, carefully selected and well polished, and gave an interesting combination of color to the structure, supporting the integrity of its material in the most satisfactory manner. Many visitors to the Exposition were struck with its character, and could hardly believe that the materials were real.

The work was designed as well as set up in Paris by the Winslow Brothers Company, of Chicago, to whom is due the artistic realization and completion of the work, for which they were awarded the Grand Prix. The marbles used on the façade were quarried in different States of the Union, by the Columbian Marble Company, and the two large granite columns on one entrance were furnished by John Pierce, of New York. All the materials, as stated, were specially selected, and for the size of columns, were of exceptional beauty, and

not only gave color but dignity to the design, as well as upholding the integrity of materials.

The interior, with its carefully planned divisions, presented in its entirety one of the most remarkable installations in the history of exposition work. The distribution of the diverse material contained in the exhibit was a most stupendous undertaking, and such as one not directly identified with similar displays can hardly realize.

The center of the space, being square in shape, presented an arrangement of show cases which, for design and adaptability for such exhibits, was particularly successful. No attempt was made for ornamentation or superfluous detail, the dignity of the exhibit being upheld by the substantial and simple form of the show cases employed. A small library was also installed here and tastefully fitted up with bookcases, containing works of interest to engineering and mining experts, which afforded a convenient and quiet place for reference. Another part of the space was occupied by a pagoda-like pavilion that was entirely of metal and harmonized with the work on the façade. Another division contained show cases with collections of classified ores and minerals. Still another space was occupied with show cases containing fine laboratory work and semiprecious stones, crystals, etc., from the United States.

FAÇADES—CLASS 33.

In the palace devoted to navigation, class 33, the American section was divided by two small inclosures, each having its own façade designed on similar lines architecturally, but differing in color and decorative treatment. Both of these façades were of original design and well adapted for the place, although the composition of each was simple, being of columns and cornice formed into five arches, two of which served the purposes of entrance and exit, the remaining three being inclosed by a high paneled surbase. The façade designed for the yacht-model exhibit contained a frieze (formed by the five arches and the cornice) which presented a painting on canvas by Carleton Chapman representing a series of yacht-racing views, in which all styles of yachts were shown, including some well-known crafts. Here the woodwork was painted in coral red, with certain ornamentation of the cornice, including the open border, with dolphins picked out in a manner to represent antique bronze, contrasting agreeably with the coral color. This treatment of bronze effect embraced also the caps of columns, which in ornament were both novel and original in their way, embodying dolphins and other marine motifs. A striking bit of embellishment crowned the center of the cornice, original in its design as well as symbolical, which consisted of an American shield picked out in proper color and supported by two mermaids (in bronze color) holding aloft a model of an American yacht (after a sketch made by

J. Getz). The general scheme of color and design was carried out in the interior of the façade, a frieze molding (also in green-bronze color) surrounding the room and helping to harmonize it with the exterior. This frieze was further embellished by flags and yacht club ensigns and colors, among which were dispersed various club seals, modeled in relief and simulating the color of red sealing wax. The walls of the room were covered with sea-green material, which formed a tasteful background for yacht models and yachting pictures, as well as contrasting agreeably with the color of the woodwork. The rear wall was fitted with two port holes and presented prominently a painting of a yachting scene by Carleton Chapman; all of which in turn contributed to an interesting and tasteful installation. Many beautiful models, loaned by various clubs and private individuals, were shown in neat mahogany show cases. The general design and work for this section was executed and set up in Paris by Joseph H. Taft, of New York.

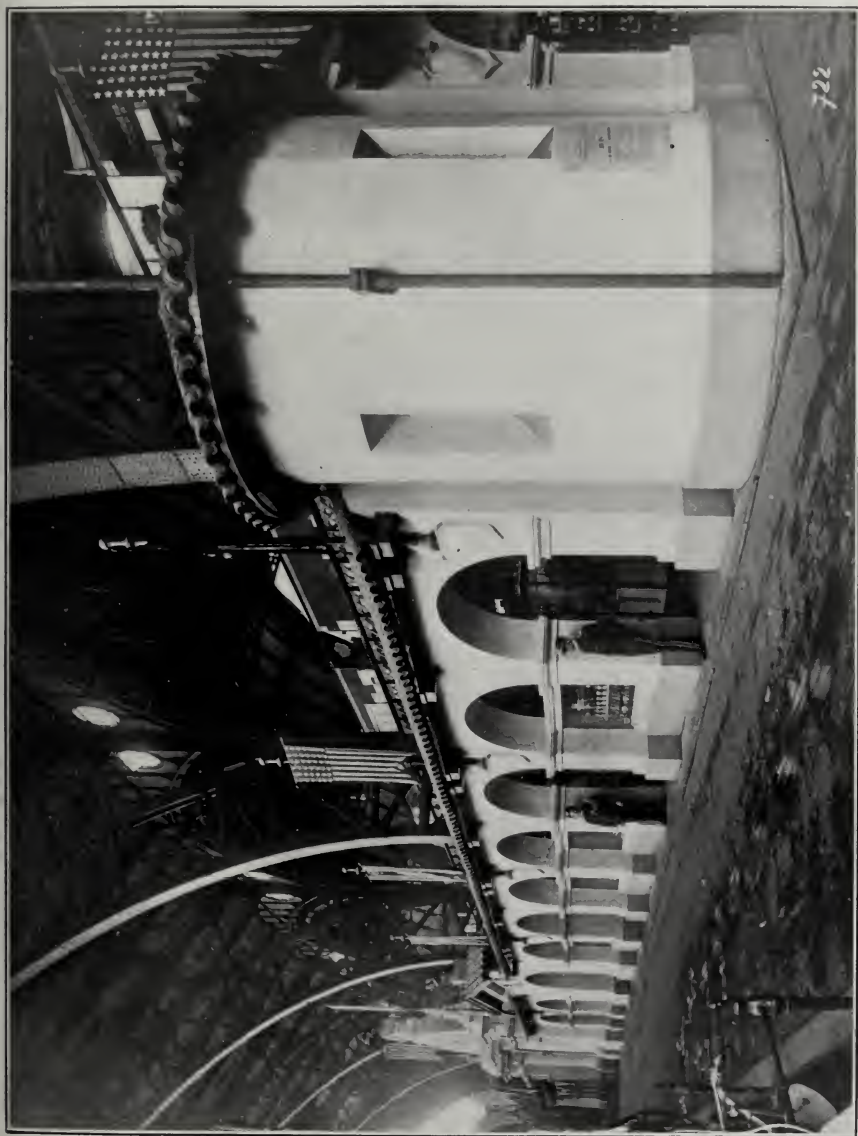
The façade opposite contained the exhibit contributed by the International Navigation Company, comprising the American Line and the Red Star Line, showing models of their fine steamships, with superb setting, which display was unsurpassed by any similar exhibit in the section. The interior of this space was particularly attractive, and great credit is due to the patriotism of the company which provided its installation. The inclosing walls were covered with a fine green material, including a handsome embroidered frieze with applique work, the motif being intermingled with the company's signals and colors. Work, also, by Joseph H. Taft, of New York.

Silk flags were handsomely draped over the arches and interior of this section, handsome valances and curtains draping the windows. The exterior of the façade was in light-gray tone (almost white) relieved with bronze-green effects, as before outlined. The frieze here, however, instead of containing a painting, held an excellent plastic relief, representing artistically and characteristically both the harbors of New York and Southampton, showing in the foreground large steamers of the American Line. Neptune and a mermaid placed at the ends completed the composition of this cleverly modeled work, which formed a sort of spandrel frieze that was finished effectively to represent a bas-relief cast in bronze, and which, as a whole, constituted an agreeable and pleasing picture.

The petroleum section was superb in its manner of installation, presenting a room of most substantial character, artistic and costly in its every detail. This room was crowned with a well-designed dome and a rich cornice, and contained a frieze painted on canvas depicting oil regions, wharfs, shipping tank boats with oil trains, oil reservoirs, mountains of barrels, besides a marine view of a flotilla of steamers bearing oil to foreign shores. Handsomely designed show cases were



FAÇADE OF TEXTILE SECTION, GROUP XIII, CHAMP DE MARS.



VIEW OF FAÇADE LOOKING WEST, DEPARTMENT OF AGRICULTURE, CHAMP DE MARS, GROUPS VII AND X.

disposed about the room, and the wall opposite the entrance contained a decorative painting, having for subject a burning river of oil, with Indians occupying the place of honor, below which was shown a model of a geological formation from oil regions.

On either side of this room were a series of ornamental columns that supported the architrave and dome, and faced a series of alcoves in which were displayed the various oils. These oils were held in crystal vases of classic form, arranged on delicate shelves and against the wall, mirrors reflecting the oils, the whole presenting an unsurpassed display, and constituting probably the most unique exhibit of its kind yet made.

The woodwork was enameled in a light-green tone and egg-shell gloss finish, with the ornamentation picked out in gold leaf, making an agreeable contrast with the oils and the crystal vases, whether the oils were refined or crude. The design was supplied by a New York architect, and the work was executed by the firm of Kneipp, of Baltimore, which set up the work in Paris, the decorative painting, frieze, and panel by Lisle Carr. The credit of this fine installation is due to Dr. David T. Day and the Standard Oil Company.

The gallery space of the group was decorated, also, by a special smaller façade, behind which the exhibit of minor metallurgy was handsomely installed. The exhibit was displayed in show cases of uniform design and color, substantial and simple in form, which presented the exhibits in an effective and artistic manner.

MINOR FAÇADES.

The following façades and inclosures were of less importance in designing than the preceding ones; they nevertheless presented characteristics of individuality and were appropriate for the respective groups or classes.

In the chemical industries section, Group XIV, the space allotted to the United States was on the gallery, and on account of the situation it was deemed best to provide no façade construction to inclose that particular space, it being narrow and between two aisles following the railing. A pavilion was erected for a collective exhibit on one end of the space facing the electric and machinery hall. It was in a modern and colonial style, with details that were specially devised for the occasion. The American shield was judiciously used in the ornament, together with the eagle and flags, which made it noticeable. The structure was in white and gold, and, although square, suggested an octagon by its corners being cut off. It was topped by a marquee covering or awning artistically held on the corners and supported by poles, which in turn held American banners, designed by Edmund Ellis, of New York. On the farther end of the space was a similar structure abutting Japan, but exactly square, otherwise corresponding in height

and general detail with the former. It was also in white and gold and was made to inclose certain oil products, which were tastefully arranged. The center of this space was divided by a small aisle, over which arches were made on the two sides, painted in white and gold, which aided in giving symmetry to the intermediate spaces of exhibitors having pavilions and other free standing show cases.

Although the American section in the palace of social economy and congresses on the banks of the Seine (Cour de la Reine) was limited, it was inclosed by an ornamental screen or façade, which gave extra wall space as well as security to the exhibits here exposed, the space being on the aisle and quite close to the entrance. The façade was tasteful in design and finely executed. It also formed a sort of vestibule on the aisle, as the opposite spaces on either side of the entrance were left to us. The façade was finished in a light-green enameling relieved with bronze, while the entrance contained a superbly designed and carved transom treated in gold, "poudre d'or" effect. The details were designed by Mr. Laferme, of New York, and the work was executed at Portchester by Mertz, and set up in Paris by his men. The walls and panels, both interior and exterior, were covered with canvas and burlaps, giving a good background to the exhibits, framed charts, etc. The entrance contained articulated doors that folded in pockets during the day, which were done in gold bronze.

Classes 74, 111, and 112 were located in the gallery of the agricultural palace, not far removed from the main exhibit of the Agricultural Department and adjoining the agricultural annex of the United States. Class 74 contained house-heating exhibits of various kinds; class 111 hygiene, and class 112 public charities. They came under two different directors of exhibit departments, who between them decided to accept the design which I had made, inclosing the two classes specified in a uniform and appropriate manner. The design suggested not only separations that would give each distinct setting, but afforded extra wall spaces, so necessary. The situation was not a happy one in the first instance, owing to the irregularity of the space, which was divided through the center by an obligatory aisle, thus forming one long L-shaped space and another and smaller oblong one, which also faced on a small aisle parallel with the railing. Later it was decided to make an entrance door connecting with the agricultural annex, which further complicated and compressed the space. The design adopted was modern, and rather suggested the colonial style in its character than any other, and was made by J. Laferme, while the work of the construction was by Mertz. The intersection of the center aisle was accomplished by a pediment which formed an arch over the aisle, which was visible from far off to draw attention to this space. The panels made in the open frieze for various inscriptions were held by an ornament feature, and the panels formed below were covered with red bur-

laps made by the Richter Manufacturing Company, of New Jersey, while the coloring of the woodwork was a light green, relieved with gold bronze.

A small structure was erected in the center of the space of Group XVII, in the Army and Navy section. It was located over the main aisle, and with its dome and pediment bearing suitable inscriptions, beside the eagle and trophies of flags, was attractive and visible from a distance, also distinct by its treatment in a copper-colored bronze which harmonized with the bronze used on the iron railings protecting exhibits. The pediment was supported by four columns having handsome caps, which were also bronzed in copper color and glazed. The remainder of the decoration in this group consisted of an ample display of flags, ensigns, signals, etc., all of which were contributed by the department of transportation under which it came, the navy-yard contributing not only exhibits, but flags.

A number of groups did not have any architectural construction or façade, but received attention from the department of decoration. Such was Group VI, transportation. Its strong brass railings on the aisles were supplied by J. L. Mott & Co., of New York. The loose decoration consisted of an arrangement of trophies composed of flags and shields, together with eagles, most of which was placed on the open truss work supporting the galleries above. This section, like others, also had the great seal in form of a shield of the United States, modeled in relief and picked out in proper heraldic colors. These shields and eagles where employed were modeled specially under my direction for the use of the various sections, and were placed in every instance conspicuously together with American flags, so that the sections were easily distinguishable by the multitude of visitors. This place also contained several small arches constructed for and contributed by individual exhibitors, especially in the automobile class. There were also certain small pavilions put up by the exhibitors, and, finally, I must mention the large Purdy façade of terra cotta.

The gallery over this space was occupied by part of Group VI, and here the Commonwealth of Massachusetts inclosed its space by a substantial partitioning of finely finished oak that gave them an interesting room, with wall surfaces on the outside as well as on the interior.

In this connection the work coming under the department of decoration consisted only in placing some American flags, panels, and shields on the arches and truss work over the space.

In the horticultural section, Group VIII, on the Cour de la Reine side, the decorations were made entirely by the staff of that particular department; the department of decorations only supplied the flags that were used on the top of the pavilion, as well as some shields—one of the Department of Agriculture and the other a shield of the United States, in color.

The agricultural annex to Groups VII and X was also decorated entirely by the staff of that particular department, except that the shields were supplied and properly displayed.

On the ground floor of Groups IV and V, containing electrical and other machinery, there was no reason for the construction of any kind of architectural design. A few individual exhibitors, however, erected small pavilions, or housing, for their own exhibits. The railing throughout this large space, together with the posts holding arc lamps (which were made with the details that pertained particularly to the section), were designed by Malcolmson. Shields and banners, together with flags, were placed appropriately at different parts, proclaiming it to be an American exhibit space, and aiding in that way the exhibitors.

Group IX, forestry and fishery, which housed many collective exhibits, used show cases especially designed and made of oak stained green (by Kneipp, of Baltimore). The decorative features with flags were in the main provided and placed by the staff of this group. The colored transparencies arranged to the windows were most effective, while the antlers of moose, elk, and deer, together with fishing nets, etc., proclaimed its character and which, with other tasteful displays, gave an artistic finish. Some of the show cases holding individual exhibits were also noteworthy.

The log cabin, which was picturesquely built and installed as an annex to Group IX, received no special attention from this department, except that it was supplied with a flag. An annex of Group IX, at Vincennes, and Group VI of transportation, at Vincennes, received some attention, especially the latter, in which the exhibits were railed off with iron which was bronzed and displayed, appropriately, flags and shields, together with bunting. No architectural structure was deemed advisable, but several individual exhibitors housed their spaces either with a pavilion or in other manner, always conforming to the regulations governing heights, etc.

The press building, situated on the Quinconces on the Esplanades des Invalides, was entirely looked after for its decorative features by the staff of liberal arts, although this department supplied some flag and bunting decoration to the two kiosks adjoining.

In the palace of the Trocadéro, a façade was constructed by the Cuban commission, conforming with the general regulations and with the advice of this department, which tastefully inclosed their displays. The construction was in the main of plaster and the design was made by an American student in Paris. The modeling of the figure work was by Zimmer, and the ornamental work by Karl Beil. The composition was both interesting and in detail, or style, suggested Spanish architecture.

The commission of Hawaii also constructed a façade of woodwork of tasteful design, which was painted in white, for housing their exhibits

effectively. A delicate green was used for the background and for the drapery. The design and work were executed by Alavoine & Co., of New York and Paris, and conformed to the regulations already set forth.

DECORATION OF FOREIGN DISPLAYS.

A word as to the decoration of other countries and their sections. It was somewhat remarkable that the great nations all planned on similar lines in the housing of exhibits by setting up façades and keeping to uniform and studied conditions. The coincidence is to be traced, however, to the fact of the Exposition administrations having established a height line, which required a comparative uniformity in that essential respect. The result was a relief to the eye, and a desirable change from the former wildness of pavilions of all heights, woods, and colors. Germany had decidedly the inclosed exhibit notion, and formed façades for almost every group, except in the Invalides and electric machinery hall.

Germany's space in the Invalides afforded better results without a façade, which fact their clever architect readily comprehended. The space there was more advantageous for good decorative effects, especially with rooms opening from spacious halls. Not only did it include a fine ground floor space at the end of the great building, but was favored further by a gallery space above. This gave the German architects a double advantage, and two fine staircases (exhibits) helped to heighten the favorable impression which their arrangements produced. Rooms were cleverly devised and furnished to an elaborate degree of richness; mosaic, both of glass and marble, hand-made tapestries, embroideries, and woven textiles, carved woodwork, and wrought iron being employed. Evidence was given on every hand that Germany's best concerns had come forth under a united impulse to foster her diversified industries and in such a way as to reflect honor upon those employed and upon the fatherland.

Austria and Hungary, Switzerland, Italy, Spain, and Belgium also developed the façade system. England made no special efforts in any section, excepting in her pavilion, which contained, besides many masters of England's art, characteristic woodwork and furnishings of various kinds. France herself adopted façades when it suited the architects, and notably in the Invalides. But everywhere the French showed their products under one combined system, viz, in uniform show cases for each different division, each section with its own peculiar color and details, whether in natural woods mounted with bronze (as in the jewelry and silver section) or painted wood and staff, as in the textile and perfumery division.

In this respect France vied only with America, unless we except Germany, for the setting of each group of our exhibits had its own particular design, motif, and material.

Austria as well as Hungary showed the same style and design for liberal arts as for varied industries, Hungary especially using not only the same details of the so-called "new art" everywhere, but carrying it into the metal work used to surround her products in the electric group.

Germany, while adopting "new art," made each space and group either of different material or in different color. In the electric gallery a pavilion all of hammered copper was shown, while her pavilion for electric accessories was all of staff gilded and silvered, showing great clusters of electric lights; all, however, was in "new art."

Germany's inclosure of mining and metallurgy was in iron forged, as was the space for textiles and machinery. The gallery space for textiles was treated not unlike ours, but in dark mahogany.

Germany's liberal arts façade was in stained woodwork, and its agricultural section represented a pavilion of terraced and latticed work, etc., in wood, painted in white and green.

Spain showed a characteristic façade in the textile palace of staff, richly modeled, and rather of Byzantine Romanesque, made to represent stone. (It should be remarked that here the French favored this country by permitting a façade with a height far exceeding any other.) Spain showed a façade and pavilion in the agricultural section which was Moorish in design and looked somewhat out of place with its neighbor.

Italy showed a façade of light wrought iron of fanciful design in the textile group.

Japan formed façades and inclosures through the uniformity of show cases, only arching the entrances and circulation passages, which scheme was both practical and effective.

Russia did practically the same in Group XIII, textiles, only the cases were pretentious and not well designed, nor were they good in color.

We might give a résumé of all countries, but the above is perhaps enough for a general idea. To conclude with France, however, is proper. France reserved for herself in most palaces and galleries over 50 per cent of the entire exhibiting space, which gave great advantage to her exhibitors as well as for decorative effects. These chances were not always employed, excepting in the French section of the Invalides, which was beyond criticism. The section devoted to chemical industries and the perfumery division were also especially effective, being thoroughly Parisian. The leather exhibits of the French were clearly installed and exposed in artistic arrangement.

In the textile and other machinery divisions the French made no attempt at decoration, not even controlling the display of signs.

In the retrospective textiles, as well as in the space assigned to Lyons, where great space was given, no special results were obtained. Large show cases of the regulation height were used, coming from a

former exposition, and embellished by new arches over aisles and passages and draperies. This section was one of the most central of the palace. Other results could have been produced; and goods shown were not only rich, but were representing a great industry of France.

The silks and textiles for dressmaking and upholstering goods were shown in cases especially made and practical, with light iron framework supporting the glass. The cases were all uniform, the spaces for signs being below, and little, if any, embellishment was pretended or made. One of the most frequented and effective displays here was a large inclosed section lighted by electricity for showing dresses that were cleverly arranged on lay figures.

Electrical accessories of all kinds produced in France were shown in the galleries. The installations were generally ordinary and hardly up to the reputation of the French. A few could, perhaps, and should be excepted, but one section in particular was inartistic and reminded one of booths at one of the fêtes around Paris.

But to go back to the Invalides, some clever decorative effects were made in the installation of the retrospective sections there, with the series of period rooms introduced. The displays made by some of the Paris upholstering and furnishing concerns were very charming and complete, in some cases representing great cost and much trouble and anxiety.

In the adjoining pavilions (Quinconces) of the Invalides many notable decorative exhibits were made showing complete suites of rooms, but the exhibit of the Society of Decorative Arts was the most artistic. It included not only a finely executed room or hall, the carving in which reminded one of the work produced years ago by one of the most clever of our own artists, but also, and curiously enough, a cabinet designed by a French artist and architect who had gained his spurs years ago in America, and had published works containing designs in the spirit and doubtless from the seed gained in America (in the seventies) which have now brought forth fruit in Paris.

In this room were also objects selected from artists and specialists in wood, stone, pottery, metal, or other material.

The bronze art industries, including gas and electric fixtures of the better kind made in Paris, were all capably installed. The same may be said of the jewelry. However, in the latter case, while the show cases used were uniform and practical, yet they lacked a certain stateliness for the large hall in which they stood.

DECORATION OF UNITED STATES PAVILION.

Mr. William Franklin Paris, assistant chief of decoration, had been assigned more especially to work connected with the national pavilion. It was deemed expedient that I should particularly occupy myself with the many details that pertained to the exhibit departments, and with

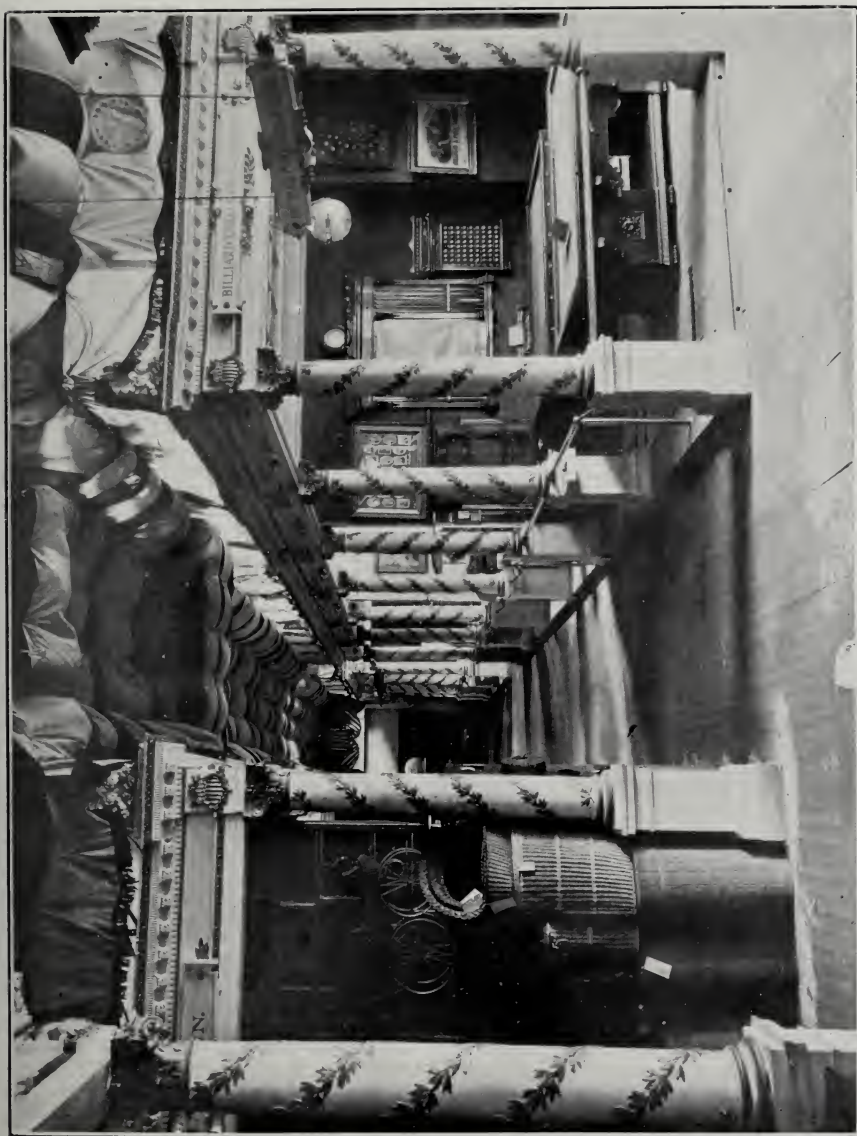
this work in hand I had all that I could possibly do to meet the demands to complete the façades and the work connected with the installation of the various groups. Furthermore, the committee appointed by you, consisting of the following well-known gentlemen, Mr. Charles A. Coolidge, Mr. Charles F. McKim, Mr. Howard Russel Butler, Mr. Charles Hutchinson, and Mr. Frank D. Millet, was aiding in superintending this work. Under the direction of these gentlemen the designs had been prepared, and later contracts were awarded for furnishing, decorating, and otherwise completing the national pavilion.

Some features of decoration, however, were provided by this department, notably the American shield, representing all the States and Territories, which was placed on the gallery rails as a national embellishment. Certain special furniture was also secured, notably for the room set aside to be used by the various congresses and women's societies. A handsome carpet and curtains were also placed in this room, making it agreeable and acceptable for the purposes assigned, in addition to which I secured from American artists certain pictures, which further enriched its decorations. Furniture was also provided, together with carpets, for other rooms previously unfurnished, owing partly to changes made in their use from the original intention. Subsequently at your request it became my duty to add certain other work in the way of embellishment, which comprised the large group called the "Stampede," showing American bronchos, which was loaned by the sculptor, Mr. Solon Berglum. This group was placed in the center of the rotunda, surrounded by plants. An arrangement of sofas and seats handsomely covered in green velour circled it. Inlaid *incrusta*, a species of heavy linoleum resembling parquet flooring, was used to cover the floors of the galleries and staircases, which, together with some large and handsome rugs which I secured in Paris, added to the completeness of the decoration. Portieres were made to the four arched openings, with staircases on the first and second floors. The facings of the three galleries were enriched with borders painted on canvas, harmonizing and carrying the color scheme of the dome borders. The iron railings were also enriched by an arrangement of heavy gold cords and tassels in antique tones, blending with the color of the railing and the valances or drapings over the railings of the top gallery. Eight finely modeled eagles were also placed on the spandrels of the second floor and painted in a gray stone color, matching with the tint of walls and arches.

The four circular staircase walls were also treated in an interesting manner with glazing, giving the effect or the surface of leather, and through the aid of American artists resident in Paris pictures were distributed throughout these halls and rooms, which contributed much interest. The bust of the President was placed over a mantle in the



VIEW OF NORTH FAÇADE AND DECORATIONS, VARIED INDUSTRIES SECTION, ESPLANADE DES INVALIDES,
GROUPS XII AND XV.



VIEW IN FURNITURE SECTION, VARIED INDUSTRIES DEPARTMENT, GROUPS XII AND XV, ESPLANADE DES INVALIDES.

reception room on the first floor, which room having walls covered with a handsome green material made also a good setting for a fine large painting by Mr. Eugene Vail. Besides the bust before mentioned, of the President, a portrait of the President was placed in a room on the third floor, and a second one painted by an American artist (Peixotto), who kindly loaned it for this purpose, was placed in the hall over the Bureau of Information.

It must be stated that the mantles, furniture, inlaid floors, and the characteristic American fixtures all served nobly in sustaining American individuality in the furnishing. All was simple and to a degree tasteful. Luxury was not intended for the settings to serve for the multitude which visited this pavilion. The post-office, thoroughly and practically equipped, attracted many. The rooms assigned the three States, namely, New York, Massachusetts, and California, were made comfortable by the respective commissions of those States, being equipped with large tables and desks, a liberal supply of writing paper, magazines, and newspapers of the various States, and attracted many visitors. The two Otis elevators, running smoothly, were commended; and the bronze grill work on the door and screens, being rich, especially on the first floor, was admired. While the interiors generally may have appeared plainly furnished as compared with the elaborations displayed in certain others, notably of Germany and Austria, the rooms were always open and used by everybody. No card was necessary, and many visitors appreciated this, for many other pavilions were only made for show, and contained exhibits which were often covered and closed off.

The basement, to conclude with the pavilion, contained the restaurant, with simple fittings. No pretensions were made or special design for decoration carried out. The equipment was practical and suitable for temporary installation.

CONCLUSION.

If there was any sign tending toward an improvement in exposition work in any particular direction other than the classification system referred to, it was the beginning of the attempt to properly house and set off a particular group of exhibits in an appropriate manner, that was here undertaken for the first time. In expositions to come, boundless opportunities may be afforded to the artist and designer to take this work up specially and seriously. The problem is simple enough—it implies above all to raise a class or group of exhibits, be they of one kind or another, above the commonplace. As is usual in periodical expositions, a simple repetition of goods always displayed in more or less the same way, no matter how cleverly arranged, and although the show cases may be—when they are of irregular heights—varied in ornament as well as in color, is monotonous and tires the beholder. If the

exhibits be surrounded by some system of decorative inclosure showing study of the general installation scheme, they are made more inviting and acceptable, and are elevated, accordingly, to the individuality attained by a special, distinct form of the installation. Experiments made in Paris have proven to me, after close observation in the Exposition aisles, that where two exhibits face each other on an aisle having similar products and exhibits exposed by two different countries—one being inclosed by a decorative façade, the other being a free or open installation—in the former case the people passing through the aisle are held by the façade, though their objective point may be far beyond, for such an ornamental partition is a new sight to them. They look at the general effect of the exhibit, at least, and are tempted in most cases to enter. There is a decided attraction in the decorative, individual inclosure, for when visitors pass on after having examined such neatly installed exhibits they have not even given a passing glance to the other side with its desultory array of show cases. The multitude of visitors attending an exposition pass through aisles looking at nothing in particular, but they will be attracted as described, and therefore a well-planned decorative scheme for an aisle façade, with ample entrances and with an open construction, offers opportunities to both the exhibitors as a class and the exposition as a whole. Such work can easily be overdone, however, so that tact is necessary for what is appropriate, and overloading of florid or incongruous designs is to be shunned. It is rather in simplicity of design and execution that attraction lies to the average person having taste, and it is chiefly to such that the exhibits are intended to appeal. While such façades or inclosures are undesirable in certain groupings of exhibits (having in mind only international expositions) where the countries are separated, it is better not to use such for large machinery or exhibits such as are included in the transportation departments that include vehicles of every kind. Low guard rails of a substantial and well-designed character are more desirable in the above instances, and here signs should rather be placed on the floor in the form of tablets, or on low easels. Individual exhibitors are tempted for the sake of display to erect arches of some kind or other (that after all are no more than sign-boards), and three or four such along the aisle on a space will be a disturbing element, not only to the eye of the critical visitor, but screening exhibits.

A practical and in some instances desirable method was inaugurated in the Paris Exposition of 1889, when the show cases for one class were made not only of uniform height, but were designed and made by one person and under one cornice line, in unit form, being allotted in turn to individual exhibitors, each paying a pro rata of the cost of such installation. In the Exposition of 1900 not only the Paris exhibitors, but the exhibitors from Lyons and other cities of France used this

system generally, and especially in the textile group. The French division of the Exposition was divided up by classes, each class having a particular style of show casing. In one section the show cases were framed in hard wood and either painted or varnished in natural color, while in another section the framing of the show cases was of steel or of iron. In the latter case the smaller framework gave a greater amount of glass room, which result was very effective. In such instances a cornice was made, often of staff or plaster, to uniformly gird the tops of the entire line of show cases, which cornice was painted and gilded in a style similar to the lower framing and bases. Signs were used in some sections only on the cornice, each division or unit for an exhibitor bearing his name; in other sections the names and addresses of exhibitors were inscribed on tablets and placed on the insides of the cases. This system of installation was adopted also in several groups—by the Japanese, by Russia, and Austria, we following in somewhat similar lines in the textile group, and more especially in Group I, on the gallery, where the minor metallurgy was displayed in the manner already described. However, this mode of installation was better adapted for the French space and classes by reason of the large spaces reserved, for if the exhibit section be small and narrow, a lining of show cases on an aisle filled with exhibits, while interesting in themselves, presents, so to say, a wall—the interior of the space being screened off—the passer-by only noticing such exhibits as are on the aisle front, unless a sufficient number of broad enough openings are left. Such openings, formed by the cases themselves, may be improved by making an arch as we did in Group XI, where there were four entrances, one on each side of the galleries, but it is largely a matter depending on conditions; and a study of the science of proper installation of exhibits, with its possibilities, should attract the keenest attention of our architects and decorative designers, through whom only successful achievements can result.

All of which is hurriedly submitted.

JOHN GETZ,
Director of Decoration.

HON. FERDINAND W. PECK,
Commissioner-General of the United States.

S. Doc. 232, pt 2—21

REPORT OF THE DEPARTMENT OF EDUCATION
AND SOCIAL ECONOMY.

GROUPS I AND XVI.

HOWARD J. ROGERS, DIRECTOR.

LETTER OF TRANSMITTAL.

ALBANY, N. Y., *February 7, 1901.*

SIR: In accordance with instructions received from your committee, I have the honor to transmit herewith my report as director of the department of education and social economy.

This department, which was formally established on January 13, 1899, by my appointment as director, included Groups I and XVI. Although these groups were totally diverse in nature, they were joined in one department under one general supervision in order to conserve space and avoid an undesirable multiplication of exhibit departments. While the director reserved to himself the executive control of the entire department, it was necessary in the social economy section to call to his aid experts conversant with the various subjects treated therein.

It will therefore be found in this report that, with the exception of financial and administrative features, the two groups are treated separately, the educational exhibits being discussed by the director personally, while the various technical exhibits in the social economy section are explained in detail by experts familiar with the subjects which were under their special observation.

Respectfully submitted.

HOWARD J. ROGERS,

Director, Department of Education and Social Economy.

Hon. FERDINAND W. PECK,

Commissioner-General of the United States

to the Paris Exposition of 1900.

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GROUP I.—*Education.*

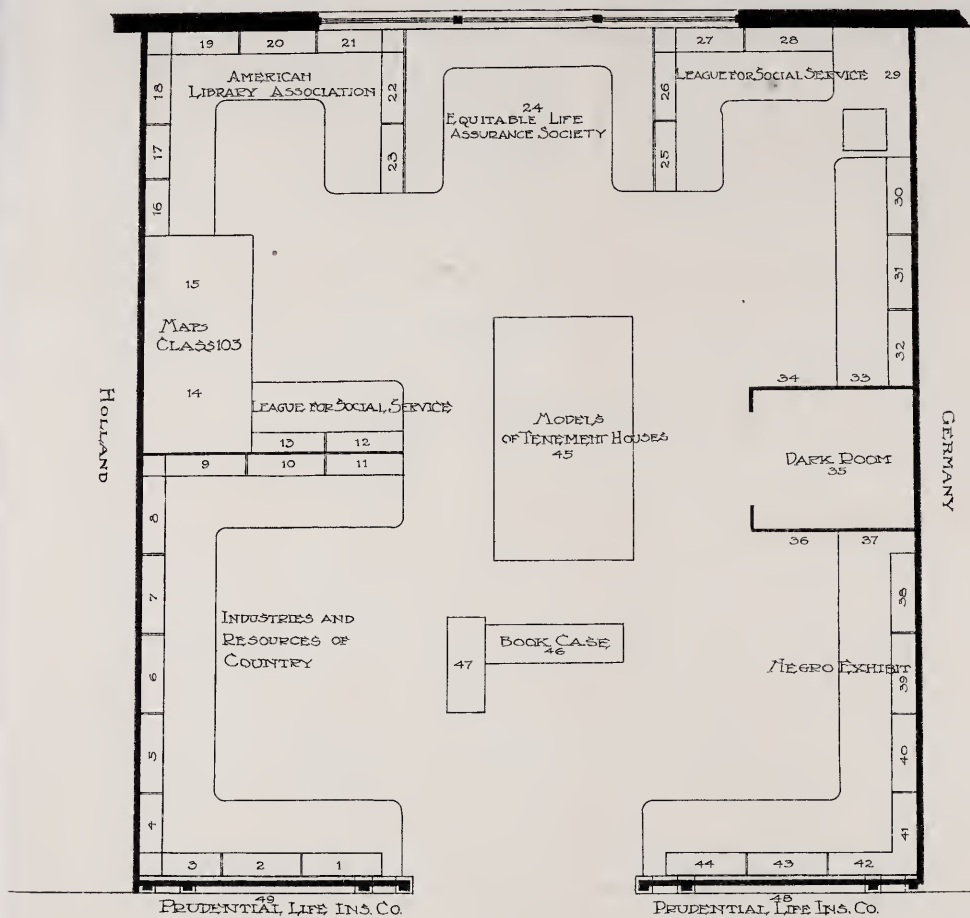
General introduction—Group I (education)—Advisory committees of the National Educational Association—Theory of the exhibit—Limitations—French classification—Assignment of space—Preparation and source of material—Personnel of force—Installation and façades—Shipping and installation—Elementary and secondary exhibits—Higher education—The American College—Miscellaneous alcove—American Library Association—Special exhibit—Book publishing companies—Educational monographs—Manual training—drawing—Jury work—Distribution of exhibits—Comparison—General comments—Group I by classes.

GROUP XVI.—*Social economy.*

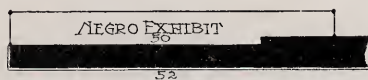
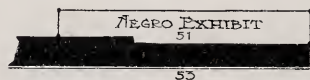
General report by the director—Juries in Group XVI—Number of exhibitors in Group XVI and awards received—General report on economic monographs by the director—General report on the Negro exhibit by the director—Classification of exhibits—Special report by expert agent—Detailed classification of exhibits—Installation devices—Collection and installation of the United States exhibit—Installation devices—Description of exhibits—The Musée Social of Paris—The League for Social Service of New York—The Philadelphia Commercial Museum—Factory inspection societies—Devices for preventing accidents—Housing of the working classes—Workmen's insurance—Savings banks—Conciliation and arbitration of industrial disputes—Labor organizations—Employment bureaus—Cooperation and profit sharing—Hygiene—Public charities—Care and treatment of the insane—Special report on economic monographs by expert agent—Conclusion and criticism—Report on Negro exhibit by Thomas J. Calloway, special agent—Disposition of exhibits.

KEY AND TITLES TO ILLUSTRATIONS AND VIEWS.

- A-1. Façade of educational section, gallery, Champ de Mars.
- A-2. East aisle looking north, showing rear of façade, Champ de Mars.
- A-3. West aisle looking north, Champ de Mars.
- A-4. Alcove installation of elementary education, Champ de Mars.
- A-5. Miscellaneous alcove, and Indian exhibit, Champ de Mars.
- A-6. Technical schools of installation, Champ de Mars.
- A-7. Pure science installation, north wall, Champ de Mars.
- A-8. Model of ward in Presbyterian Hospital, New York, Champ de Mars.
- A-9. Negro social and industrial exhibit.
- A-10. Façade of social economy section, Group XVI, palace of social economy.
- A-11. Installation of maps and charts showing distribution of industries, palace of social economy.
- A-12. Exhibit of typical industries, palace of social economy.
- A-13. Tenement-house models, palace of social economy.
- A-14. Educational installation, Esplanade des Invalides.
- A-15. Façade of classes 111, 112, hygiene and charities, first floor, palace of agriculture.



aisle of palace



PARIS EXPOSITION OF 1900
 PLAN OF INSTALLATION IN UNITED STATES SPACE
 PALACE OF SOCIAL ECONOMY
 GROUP XVI

KEY TO INSTALLATION EDUCATIONAL SECTION.

[See plan of installation of Group I, Champ de Mars.]

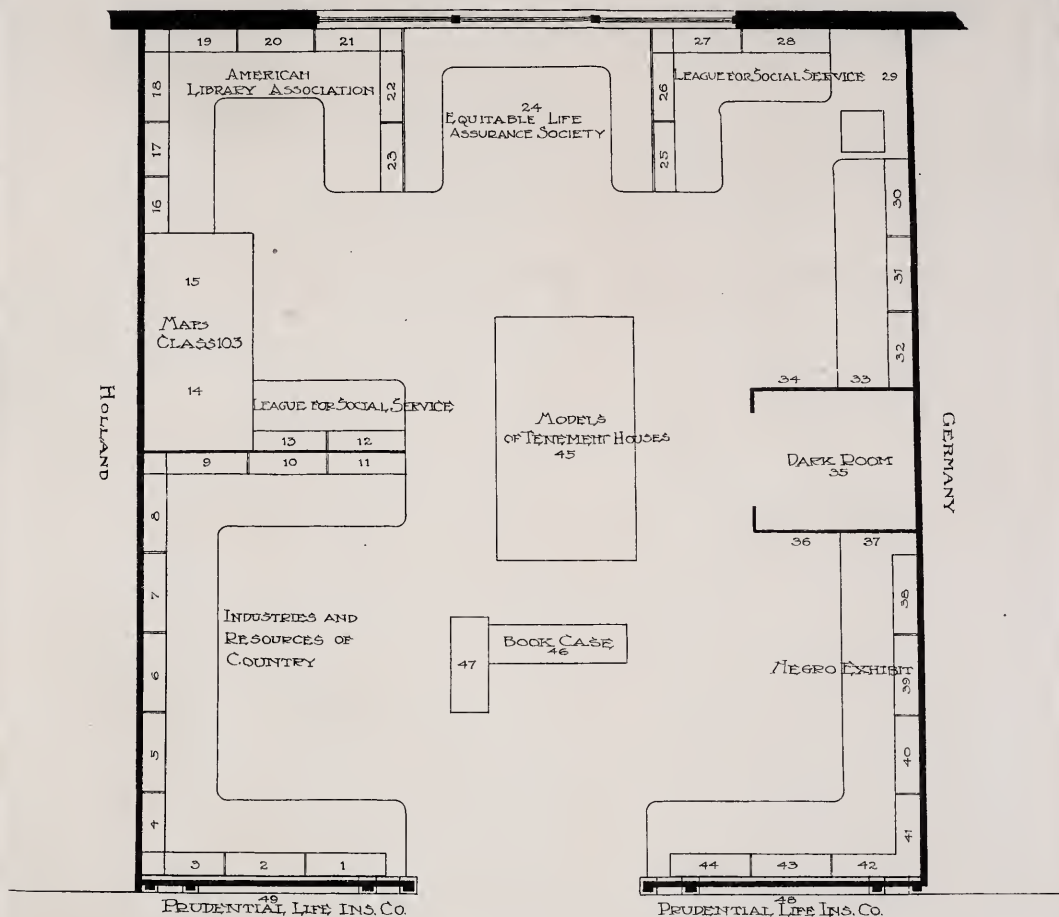
- 1-2. Kindergartens, public schools, Boston, Rochester, Newark, N. J.
3. Kindergarten material, Milton Bradley Company, Springfield, Mass.
- 4-5. Primary schools, Boston, Mass.
- 6-7. Primary schools, State of Massachusetts, collective.
8. Primary schools, Newark, N. J.
9. Primary schools, Albany, N. Y.
- 10-12. Primary schools, New York City.
13. Primary schools, St. Louis, Mo.
14. Primary schools, miscellaneous.
- 15-16. Primary schools, Chicago, Ill.
- 17-18. Primary schools, Denver, Colo.
- 19-20. Normal school, Philadelphia, Pa. (Mrs. L. L. W. Wilson.)
- 21-22. Grammar schools, Boston, Mass.
- 23-25. Grammar schools, State of Massachusetts, collective.
26. Grammar schools, Newark, N. J.
27. Grammar schools, Albany, N. Y.
- 28-31. Grammar schools, New York City.
32. Grammar schools, miscellaneous.
- 33-34. Grammar schools, Chicago.
- 35-36. Grammar schools, Denver, Colo.
37. Department public instruction, New York State.
38. Public schools, miscellaneous.
39. Evening industrial schools and high schools, city of Boston.
40. High schools, State of Massachusetts, collective.
41. High schools, Newark, N. J.
42. High schools, New York City.
43. High schools, Albany, N. Y.
44. High schools, Chicago, Ill.
45. High schools, Denver.
- 46-47. High schools, miscellaneous.
48. Perry Pictures Company, Malden, Mass.
- 49-51. Public schools, Washington, D. C.
52. Commercial schools, collective.
- 53-54. New York trade schools, New York City.
55. Columbia Institution for Deaf Mutes, Washington, D. C.
56. Pennsylvania State School for the Blind, Overbrook, Pa.
- 57-59. Indian Bureau, Department of Interior, Washington, D. C.
- 60-61. United States Bureau of Education, Washington, D. C.
62. Congressional Library, Washington, D. C.
63. Photographs of typical sports, American colleges.
64. Colleges, miscellaneous.
65. University of Chicago.
- 66-67. University of Princeton.

- 68-69. University of Harvard.
- 70. University of Pennsylvania.
- 71. University of California.
- 72. Association of Collegiate Alumnae.
- 73-76. University of Pennsylvania, department of archæology.
- 77. University of Chicago, University Press.
- 78. Wellesley College, psychology.
- 79. University of Columbia, library.
- 80. Bryn Mawr College, post-graduate studies.
- 81. University of Wisconsin, history and economics; Vassar College, history.
- 82-84. Harvard Observatory, Cambridge, Mass.
- 85-87. Johns Hopkins University, biological sciences.
- 88. Yale University, department of paleontology.
- 89. Normal Art School, Boston.
- 90. Art Students' League, New York.
- 91. Art Institute of Chicago.
- 92. Theology, collective.
- 93. Law, collective.
- 94-96. Medicine, collective.
- 97-98. Cornell University, civil engineering.
- 99-101. Massachusetts Institute of Technology, mechanical and electrical engineering and architecture, Boston, Mass.
- 102-103. University extension, summer schools.
- 104. Cercle Français of Harvard University.
- 105-106. Normal schools, State of New York.
- 107. Normal schools, miscellaneous.
- 108. New York University, school of pedagogy.
- 109-110. Teachers' College, New York City.
- 111. University of Columbia, department of psychology.
- 112. University of Chicago, physical apparatus.
- 113. Blaschka glass, models of flowers.
- 114. Yale University, department of paleontology.
- 115-117. Massachusetts Institute of Technology, architectural designs, filling panels of façade of section.
- 118. American Book Company.
- 119. Training School for Teachers, New York City.
- 120. Office department of education and social economy.

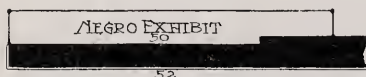
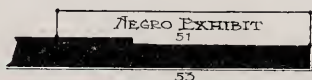
KEY TO INSTALLATION SOCIAL ECONOMY SECTION.

[See plan of installation of Group XVI.—Quai Rive Droite.]

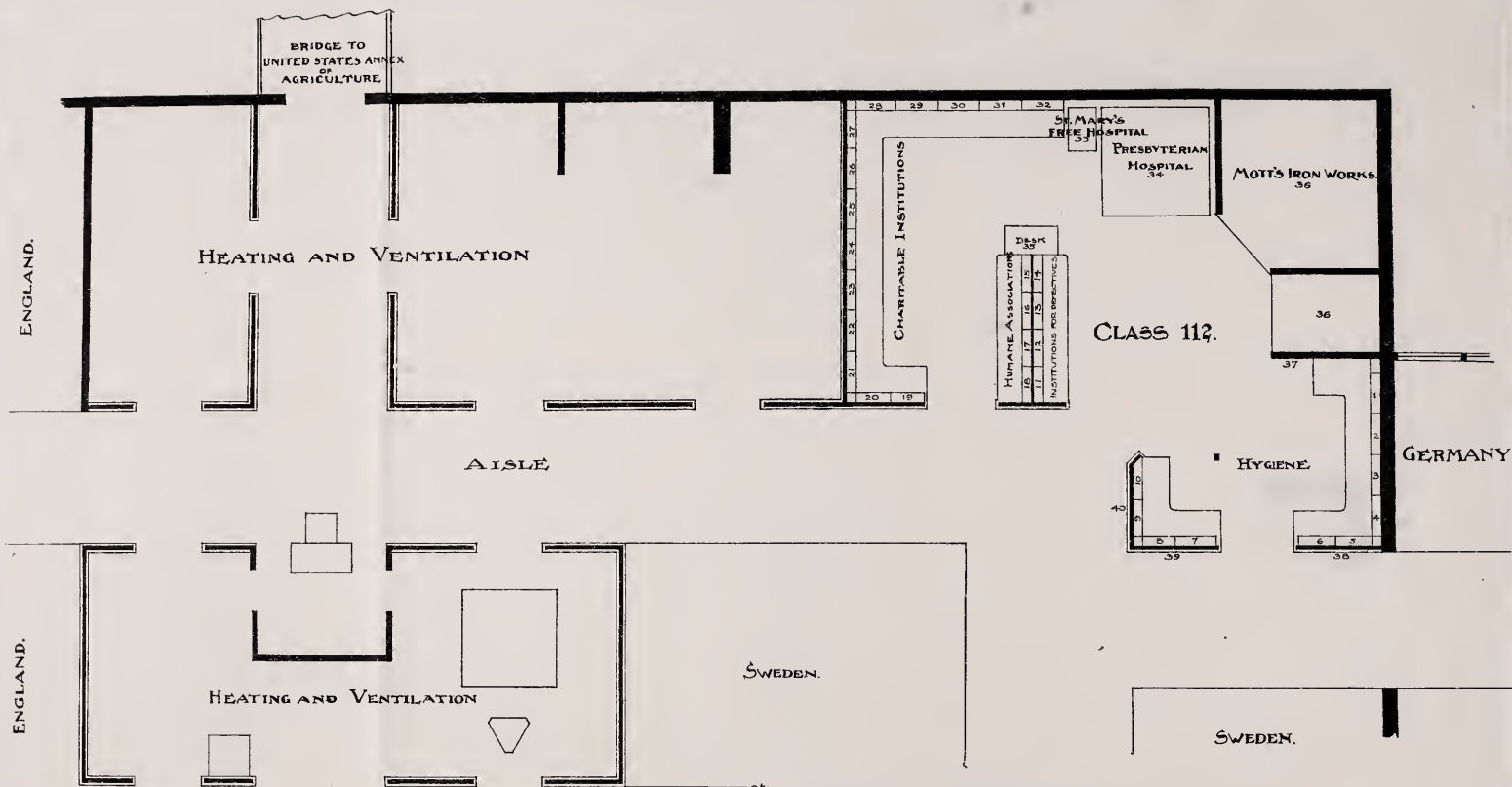
- 1. Apprenticeship, class 101, collective.
- 2. Profit sharing, strikes, etc., class 102, collective.
- 3-8. Typical industries of United States, class 103, collective.
- 9. Insurance and banking, class 109.
- 10. Protection of workers in factories and mines, regulation of work, class 105, collective.
- 11. Cooperation, class 107, collective.
- 12-13. League for social service, class 108, collective.
- 14-15. Maps, general distribution of industries, class 103.
- 16-23. American Library Association, class 3.
- 24. Equitable Life Assurance Society.
- 25-28. League for social service, class 110, collective.
- 29. Mutual Life Insurance Company.



AISE OF PALACE



PARIS EXPOSITION OF 1900
 PLAN OF INSTALLATION IN UNITED STATES SPACE
 PALACE OF SOCIAL ECONOMY
 GROUP XVI



PARIS EXPOSITION OF 1900.
 PLAN OF UNITED STATES SPACE FOR
 HEATING AND VENTILATION AND PUBLIC CHARITIES.
 CLASS 74, 111, 112.
 SECOND FLOOR PALACE OF AGRICULTURE.

- 25-30. Prudential Insurance Company.
- 31. National Society Daughters of the American Revolution.
- 32-34. League for social service, class 110, collective.
- 35. Stereopticon room.
- 36-42. Negro exhibit, social and industrial.
- 43. Workmen's model dwellings, class 106, collective.
- 44. Philadelphia Commercial Museum.
- 45. Tenement house committee, models of city blocks.
- 46. United States Bureau of Labor.
- 47. Philadelphia Commercial Museum.
- 48-49. Prudential Life Insurance Company.
- 50-51. Negro exhibit, models of dwellings.
- 52-53. Railway and fraternal relief associations.

KEY TO INSTALLATION HYGIENE AND CHARITIES SECTION.

[See plan of installation, classes 111-112—Champ de Mars.]

- 1-10. Hygiene exhibit, collective.
- 11-12. New York Institution for the Instruction of the Deaf and Dumb.
- 13. Omaha Institution for the Deaf.
- 14. New York Catholic Protectory.
- 15. American Humane Association, Chicago.
- 16-17. American Society for the Prevention of Cruelty to Animals, New York.
- 18. Illinois Society, Kindness to Animals.
- 19-23. Care of the insane, collective.
- 24-30. Charities exhibit, collective.
- 31-32. Hospitals, collective.
- 33. St. Mary's Free Hospital for Children, New York City.
- 34. Presbyterian Hospital, New York City.
- 35. Humane Educational Association, Providence.
- 36. J. L. Mott Iron Works, New York City.
- 37. Kenney Company.
- 38-40. Hygiene exhibit.

REPORT OF THE DEPARTMENT OF EDUCATION AND SOCIAL ECONOMY.

GENERAL INTRODUCTION.

The department of education and social economy of the United States Commission to the Paris Exposition of 1900 was formally established Friday, January 13, 1899, by the appointment as director of Howard J. Rogers, of Albany, N. Y., deputy State superintendent of public instruction, State of New York. There had previously been appointed two assistants in the department, Mr. Richard Waterman, of Chicago, Ill., and Miss Minnie Bronson, of St. Paul, Minn.

The object in joining the two Groups I and XVI, education and social economy, under one supervision was to keep as low as possible, with due regard to practical efficiency, the number of exhibit departments. Education and social economy are both scientific subjects of a scholastic nature, and, although totally diverse in aims and objects and requiring different training, were for the reason named joined in one department.

Education, however, was emphasized in the appointment of the director, who had long been identified with school interests. It became necessary, therefore, for the director to call to his aid in the social economy section experts whose reputation and ability guaranteed a proper presentation of the various subjects included under Group XVI, and to reserve for himself the executive direction of the group.

On account also of the totally different natures of the groups, they will in this report, with the exception of so much as refers to the administration, finances, installation, and maintenance, be treated separately.

The headquarters of the United States Commission were in Chicago and New York, but upon application to Commissioner-General Peck by the director, the department of education and social economy was established at the Capitol Building, Albany, N. Y. The reasons for this were, briefly: (1) The director had at his service the machinery of the great department of public instruction of the State of New York; (2) the State of New York had made a liberal appropriation for the Paris Exposition, and the work could be combined; (3) ample room in the capitol was available for the preparation of the exhibit

without expense to the Commission; (4) the proximity of the great educational centers of the East, such as the large universities and the Bureau of Education at Washington; (5) nearness to point of shipment, New York; all of which saved much time and money to the United States Commission.

GROUP I—EDUCATION.

The interest felt in United States educational circles that our country should have an adequate representation at Paris in 1900 was very strong. This was partly due to our meager representation in 1899, and partly to the results of the Chicago Exposition of 1893, where many of the foreign educational exhibits, particularly those of Germany and France, were very instructive. The National Educational Association of the United States, through its leaders, took early steps to create an interest in the Exposition, and by its extended influence and comprehensive machinery insured the loyal support of the schoolmen of the country. The Bureau of Education at Washington was also an active advocate of the necessity of an adequate exhibit. It may be asked why the Bureau of Education, like the Agricultural Department, did not take steps to secure in the original law the control of the preparation of the exhibit, which it undoubtedly could have done. The answer as expressed by its chief is that owing to our federal system the work could be better controlled by an officer of the special Exposition Commission, and further that the Bureau did not care to undertake the work, not deeming that a Government department should take upon itself the arbitrary power of selection, and necessary discrimination between institutions and localities, which the limited time and space rendered necessary.

At the meeting of the National Educational Association in Washington in July, 1898, a resolution was adopted appointing a committee of five to recommend to Commissioner-General Peck such measures as would in their opinion best promote the educational representation of the United States at the Paris Exposition. This committee consisted of Dr. William T. Harris, United States Commissioner of Education; E. Oram Lyte, president of the National Educational Association; Newton C. Dougherty, superintendent of schools, Peoria, Ill., and ex-president of the National Educational Association; Dr. James M. Green, Trenton Normal School, and C. G. Pearse, superintendent of public schools, Omaha, Nebr. The committee met in New York November 25, 1898. The following advisory committee was then appointed, with instructions to assist the director of the department by counsel and influence whenever so requested:



A-1. FAÇADE OF EDUCATIONAL SECTION, GALLERY, CHAMP DE MARS.

Advisory committee of National Educational Association on Paris Exposition.

STATE SUPERINTENDENTS.

Name.	Official designation.	Location.
1. Charles R. Skinner	State superintendent public instruction	Albany, N. Y.
2. N. C. Schaeffer	State superintendent public instruction	Harrisburg, Pa.
3. T. B. Stockwell	Commissioner public schools	Providence, R. I.
4. Alfred Bayliss	State superintendent public instruction	Springfield, Ill.
5. G. R. Glenn	State school commissioner	Atlanta, Ga.
6. L. D. Harvey	State superintendent public instruction	Madison, Wis.
7. T. J. Kirk	State superintendent public instruction	Sacramento, Cal.
8. Mason Stone	Superintendent of education	Montpelier, Vt.
9. R. C. Barrett	State superintendent public instruction	Des Moines, Iowa.
10. J. W. Abererombie	State superintendent education	Montgomery, Ala.

CITY SUPERINTENDENTS.

1. Aaron Gove	Superintendent city schools	Denver, Colo.
2. C. M. Jordan	Superintendent public schools	Minneapolis, Minn.
3. L. H. Jones	Superintendent public schools	Cleveland, Ohio.
4. Edwin P. Seaver	Superintendent public schools	Boston, Mass.
5. F. Louis Soldan	Superintendent of instruction	St. Louis, Mo.
6. William H. Maxwell	City superintendent of schools	New York, N. Y.
7. James M. Greenwood	Superintendent of city schools	Kansas City, Mo.
8. W. N. Hailmann	Superintendent of instruction	Dayton, Ohio.
9. Warren Eastman	Superintendent public schools	New Orleans, La.
10. Edward Brooks	Superintendent public schools	Philadelphia, Pa.

REPRESENTATIVES OF COLLEGES AND UNIVERSITIES.

1. Charles Grandgent	Professor Harvard University	Cambridge, Mass.
2. Seth Low	President Columbia University	New York, N. Y.
3. D. C. Gilman	President Johns Hopkins University	Baltimore, Md.
4. James H. Canfield	President Ohio University	Columbus, Ohio.
5. B. A. Hinsdale	President Michigan University	Ann Arbor, Mich.
6. William R. Harper	President Chicago University	Chicago, Ill.
7. Thomas J. Conaty	Rector Catholic University of America	Washington, D. C.
8. Andrew F. West	Professor Princeton University	Princeton, N. J.
9. Charles W. Dabney	President Tennessee University	Knoxville, Tenn.
10. Andrew S. Draper	President Illinois University	Champaign, Ill.

REPRESENTATIVES OF PRIVATE AND DENOMINATIONAL SCHOOLS.

1. Brother Maurelian	President Christian Brothers' College	Memphis, Tenn.
2. Rev. Jas. C. MacKenzie	Principal Lawrenceville School	Lawrenceville, N. J.
3. C. F. P. Bancroft	Principal Phillips Academy	Andover, Mass.
4. Rev. J. S. Colt	Principal St. Paul's School	Concord, N. H.
5. Chas. H. Thurber	Principal Morgan Park Academy	Morgan Park, Ill.

NORMAL SCHOOLS.

1. A. G. Boyden	Principal State Normal School	Bridgewater, Mass.
2. L. C. Lord	Principal State Normal School	Charleston, Ill.
3. A. S. Downing	Principal Training School for Teachers	New York, N. Y.
4. Charles DeGarmo	Professor Cornell University	Ithaca, N. Y.
5. G. Stanley Hall	Principal Clark University	Worcester, Mass.

LIBRARIES.

1. Herbert Putnam	Boston Public Library	Boston, Mass.
2. F. M. Crunden	Public Library	St. Louis, Mo.
3. Melvil Dewey	State Library	Albany, N. Y.
4. C. W. Andrews	John Crerar Library	Chicago, Ill.
5. W. I. Fletcher	Amherst College	Amherst, Mass.

Advisory committee of National Educational Association on Paris Exposition—Continued.

SPECIAL CLASSES.

Name.	Official designation.	Location.
1. Dr. Edward M. Gallaudet.	President Columbia Institute for Deaf and Dumb.	Washington, D. C.
2. Alexander Graham Bell.	.....	Do.
3. Major R. H. Pratt	Superintendent Indian School.	Carlisle, Pa.
4. Frank W. Hall	Superintendent Illinois Institute for the Education of the Blind.	Jacksonville, Ill.
5. Dr. Jas. C. Carson	Superintendent Syracuse State Institute for Feeble-Minded Children.	Syracuse, N. Y.

THE ARTS.

1. James MacAlister	President Drexel Institute	Philadelphia, Pa.
2. Calvin M. Woodward	Director Manual Training School, Washington University.	St. Louis, Mo.
3. Theodore C. Search ¹	.....	Philadelphia, Pa.
4. Charles R. Richards	Director department manual training, Teachers' College, Columbia University.	New York, N. Y.
5. Booker T. Washington	Principal Tuskegee Normal and Industrial Institute.	Tuskegee, Ala.

¹ Treasurer John B. Stetson Company, Fourth street and Montgomery avenue.

The advisory committee held one general meeting in Columbus, Ohio, in February, 1900, in connection with the meeting of the department of superintendence of the National Educational Association. The general plan of the exhibit was presented by the director, discussed thoroughly, and approved by the committee. All other action on the part of this committee was left in the hands of the original committee of five. Commissioner-General Peck gave evidence that he highly appreciated the help thus rendered one of his departments by the National Educational Association through its committees.

THEORY OF THE EXHIBIT.

The growth of the United States in material interests in the last decade, the marvelous exhibit in Chicago, in 1893, of our nation's resources, and the general intelligence and alertness of our citizens had awakened in foreigners a desire to know more of the educational conditions which rendered possible this wonderful development. It was recognized that Americans were applying the results of scientific training in every field of manufacturing industry and accomplishing wonderful feats of engineering in all parts of the world. It was particularly hoped that what America exhibited would be not only a demonstration of the liberal training of the public schools, but also of the work of universities and technical and engineering schools, and of the application of science to useful arts. The director of primary education in France said:

Every one who is familiar with the educational system of the United States refers to it as more practical than any other national system. We hope that you will send to Paris an exhibit containing an explanation of this word practical.

The educational people of the United States desired above all else to demonstrate to Europe and the rest of the world the beneficial results of our liberal and elastic system of free public schools, which aim to train all pupils alike for the duties of citizenship rather than to train for special crafts and professions. It is the positive opinion of our people that this liberal training is the mainspring of the "practicality" referred to by the French director, and that the "craft" or "profession" grafts better in later years from a well-nourished and well-cultured trunk than when trained from the beginning for a special purpose.

The exhibit was planned from an absolutely national point of view. It was impossible to recognize States or any parts thereof as units. All were treated as contributors to the exhibit of the nation. It is manifestly of little consequence to the foreigner whether one of our States has a better or worse educational system than another. He looks upon the United States as a nation, and our federal union is so contrary to his ideas of government that he does not appreciate the powers exercised by the different States and their absolute independence within certain prescribed spheres. For this reason it was necessary, in order to present an intelligible exhibit to a foreign audience, to present in each department of education a summary of the best educational methods in our country, irrespective of locality.

Logically also there was no necessity of multiplying localities ad infinitum. A few judiciously selected from various sections could demonstrate our system and methods as well as many. To have had more, would have led to tiresome repetition, destroyed the perspective, and confused the visitor. Happily the spirit of loyalty and mutual interest was so strong in the city and State superintendents and heads of institutions that a representative selection was rendered easy and was made without engendering friction or exciting envy. The exhibits both of cities and institutions were separated, as seemed to be necessary to conform to the plan of arrangement, and nothing was allowed to interfere with the scheme of showing step by step the development of our educational system, from the lowest kindergarten grade to the university.

The loyalty and willing sacrifice of local pride on the part of the exhibitors demands special mention in this report. It is no small matter to make only a partial or incomplete exhibit of the resources of a university or the equipment of a school system, even though it be to bring toward perfection the exhibit of a nation.

LIMITATIONS.

Three things may restrict the proper preparation of any exhibit, viz, time, space, money. All of these limitations had to be met in the preparation of the United States educational exhibit. The department

was created in January, 1899. But little over a year remained before the shipment of the exhibit to Paris was necessary. In this time plans were to be made, interest awakened in them, work distributed, and material collected. Unfortunately, also, the work was begun after the middle of the school year. The complete work of a class could not therefore be prepared for a year unless a portion was done in the following autumn. This would necessarily require the work of a grade to be demonstrated by two classes, and the long break of the summer vacation, with the confusion attendant upon graduation in June and the delay of reorganization in September would tend to hinder the preparation and cool the enthusiasm. A full scholastic year should be at the disposal of any person attempting to secure an exhibit of school work for an international exposition.

The only exception to this rule would be the French, and in the Exposition of 1900 they were two years and more in preparing material. Their "cahier," or copy-book system, renders it possible to show the work of pupils for their full course in the public schools, if desired, and in some instances this was done in the Exposition of 1900.

The limitation of space was a more grievous burden. The United States was so late in accepting the invitation of the French that space had been assigned all other nations, and only the courtesy of the French in reserving space in the hope of our final participation enabled us to exhibit at all. There was, therefore, no opportunity to agitate for increased space until it was so late that it would have been well-nigh impossible for the French to have granted it had they been so disposed. Again, the French had united in their assignments to foreign nations space for Groups I and III—education and liberal arts—although they were totally distinct in every other feature. The space for both groups was inadequate, and the pressure from commercial houses for space in Group III was intense, and at times menaced the prospects of Group I. A satisfactory adjustment was finally made whereby Group I took all the gallery space in the Palace of the Education and Liberal Arts in the Champ de Mars, and an additional space for school books and school furniture in the Esplanade des Invalides.

A careful estimate made by the director in January, 1899, placed the necessary expenses of the department for two years at \$44,000. This estimate was thoroughly revised by the director in chief of exhibit departments and director of affairs and placed at \$42,000. Afterwards, in the final assignments to departments, the amount was arbitrarily placed at \$35,000. This was too small an amount to make the best possible showing, and when in considering the plans for installation it was decided to use oak throughout, the additional outlay was approved and practically raised the appropriation to \$40,000. In the last Congressional appropriation the sum of \$15,000, or so much thereof as might be necessary, was specially voted for a negro exhibit. The sum total would undoubtedly have been sufficient had there been

more time in which to organize the work of the department, but the scant time made larger expenditures necessary in many cases to perform the work which could have been done for less money in longer time. As conditions existed, at least \$5,000 more was necessary to have properly prepared the exhibit, taking into account also that the State of New York would have assumed the cost of the series of monographs, as it did in the actual exhibit.

In addition to the Government funds the State of New York appropriated \$10,000 for the educational exhibit by chapter 553, laws of 1899; and under the supply bill of 1900, \$6,555, or \$16,555 in all. The State of Massachusetts from her special State commission funds appropriated \$7,751.19 for various purposes connected with the exhibit of the department of education and social economy. The California commission also paid for the preparation of much material, particularly for Group XVI, amounting in all to about \$500. Many of the different cities also appropriated large amounts for the preparation of exhibits. New York, for example, \$10,000; Boston, \$5,000; Chicago, \$5,000; Albany, \$500, and lesser amounts in many places. From available information, it appears that not less than \$60,000 was expended on the preparation of material outside of the Government appropriations.

FRENCH CLASSIFICATION.

The French classification in Group I corresponded closely, with one exception, to the accepted division of education in the United States and was readily adaptable thereto. This exception was in class 2 where the secondary education of the French did not all correspond to the American idea contained in that term. By secondary instruction in France is meant a course of study from the earliest years until the university is reached, which includes the classics and humanities and trains therefor. They have a curriculum and administration different from the primary schools, although the ages of the children are parallel. A small tuition fee is charged in all secondary schools. In the United States by "secondary education" is meant the four years of high school work, supplementing that of the elementary schools and being a continuation of the study and discipline thereof.

Nevertheless the division called for in the French classification was followed, but the distinctive differences in the national systems were carefully pointed out and demonstrated. The official classification was as follows:

GROUP I.—EDUCATION AND INSTRUCTION.

CLASS 1.—*Education of the child—Elementary instruction—Instruction of adults.*

Legislation, organization, and general statistics. Buildings: Plans and models, arrangement, and fittings. School furniture. Educational appliances and books. Organizing, renewing, and perfecting the teaching staff. Management of schools: Curriculums, regulations, methods, daily programmes, etc. Results obtained.

CLASS 2.—*Secondary education.*

[Secondary education of boys; classical education; modern education; education of girls.]

Legislation, organization, and general statistics. Buildings: Plans and models, arrangement, and fittings. School furniture. Educational appliances and books. Organizing, renewing, and perfecting the teaching staff. Management of schools: Curriculums, regulations, methods, daily programmes, special instruction in singing, gymnastics, fencing, and school games. Results obtained.

CLASS 3.—*Higher education.*

Legislation, organization, and general statistics of higher education. Institutions for higher education. Buildings: Plans and models, arrangement, and fittings. Furniture. Educational appliances. Organization and renewal of the teaching staff. Management of colleges, universities, etc.; curriculums, regulations, methods, etc. Results obtained.

Scientific institutions.

Learned societies. Investigations and publications. Scientific expeditions.

CLASS 4.—*Special education in fine arts.*¹

[Institutions for teaching drawing and music.]

Legislation, organization, and general statistics. Buildings: Plans and models, arrangement, and fittings. Furniture. Educational appliances. Teaching staff. Management of schools: Curriculums, regulations, and methods. Results obtained.

CLASS 5.—*Special education in agriculture.*²

[Higher or scientific education in agriculture, veterinary science, and forestry; instruction in which theory takes precedence over practice; instruction in which practice takes precedence over theory; practical instruction in apprentice schools; special schools for technical instruction in industries related to farming; special agricultural education in normal schools for the training of teachers in colleges, in schools, and in primary schools; instruction by consulting or visiting professors; practical instruction.]

Legislation, organization, and general statistics. Buildings: Plans and models, arrangement, and fittings. School furniture. Educational appliances. Organization and renewal of administrative and teaching staff. Management of schools: Plans of studies, regulations, curriculums, methods, and arrangement of hours of work (theoretical course, exercises, and practical work). Results obtained.

CLASS 6.—*Special industrial and commercial education.*

Legislation, organization, and general statistics. Buildings: Plans and models, arrangement, and fittings. Furniture. Educational appliances. Teaching staff. Management of schools: Curriculums, regulations, methods, and arrangement of hours of work. Results obtained.

In classes 1, 2, and 3 it was possible to demonstrate very satisfactorily the condition of American education. In classes 4, 5, and 6, however, the cramped space rendered it absolutely impossible to give a satisfactory exhibition. In class 4 education in fine arts, hanging space was almost a necessity. Portfolios and wall cabinets were excellent, but larger pieces and all modeling were necessarily barred. It is

¹ In the distribution of exhibits special teaching in art will be placed next to the group of works of art of which it will form the vestibule.

² In the distribution of exhibits agricultural education may form part of the group of agriculture.

so foreign to an art jury to judge of anything not spread broadly on the wall that it is hard to convince them that paucity of space does not argue paucity of material. Only three exhibits were entered in class 4, each receiving a gold medal.

Had the French authorities adhered to their first determination as published in the classification, viz, "In the distribution of exhibits special teaching in art will be placed next the group of works of art of which it will form the vestibule," ample space would have been available in the Beaux Arts building for accommodations for our half-dozen leading schools of design and art instruction.

In class 5, agricultural schools and experiment stations, much was expected of the United States, and much might have been shown, but there was the same handicap of lack of space. It was determined after a conference between the directors of agriculture and of education, to leave the demonstration of special education in agriculture to the experiment station work as carried on in the various States, as this must involve, if properly graded, a résumé of agricultural schools proper. There was ample space in the agricultural department for the installation of this work. A special committee was appointed by the director of agriculture to prepare the exhibit and enlist the support of the colleges and experiment stations. It is much to be regretted that the work of this committee was in nowise adequate to the responsibility placed upon them, and that dissensions and jealousies should have been allowed to jeopardize a work of national import. A monograph, written for the educational series by Charles W. Dabney, of Tennessee, giving a concise statement of the work of agricultural colleges and stations, redeemed the class from absolute misrepresentation and placed our agricultural teaching in a proper light before students, at least.

In class 6, commercial and special industrial teaching could only be demonstrated by a large amount of space. We were obliged to select one institution as a type and show on paper the organization, development, and scope of the institution. This was unsatisfactory, but imposed by the conditions. It is not too much to say that if ample space had been available for classes 4, 5, and 6 at least six more grand prizes could have been obtained for Group I in the United States section.

ASSIGNMENT OF SPACE.

As indicated previously, the assignment of space in Group I was arbitrary and made from the viewpoint only of securing the fullest possible exploitation of our school and university systems, and without any reference to individualities. At the same time equity was observed in all assignments, and in nearly all cases those localities and institutions which had expressed a desire to exhibit were the ones to which space was assigned to represent some portion of the exhibit.

In order to present the most material in the least space the device known as the wing frame or wall cabinet was adopted. The style made by the New Jersey School-Church Furniture Company, of Trenton, N. J., was best adapted to the purpose. The cabinets were of quartered oak. Their dimensions were: Width, 2 feet 9 inches; height, 2 feet 11 inches; depth, $7\frac{3}{4}$ inches. Each cabinet carried fifteen swinging frames, in each of which two cardboards 22 by 28 inches in size could be placed back to back. The 28-inch dimension was the vertical. By utilizing also the back of the case for one cardboard, and the swinging door of the case for two others, each case could be made to carry 33 cardboards of the size mentioned. This multiplied the available space by 33 and in effect saved the exhibit, as it would have been utterly impossible to have presented the necessary material in an attractive form by any other method in the space assigned. As there was in each cardboard 4.29 square feet of surface, each cabinet represented 141.57 square feet of space, which was equivalent to that much wall area. Again, the advantage of the cabinet was demonstrated, as all the material was on the "eye line," and much more readily observed than if spread over the same amount of flat wall. A further advantage was that a system of drawing, language study, nature work, etc., could be developed continuously in one or more of these cabinets, thus avoiding both the tiresome method of turning over the pages of a book, or the exhaustive process of tracing it along an extended wall. These cabinets became very popular among the Exposition exhibitors, and the "Yankee device" was the recipient of much admiration.

Still further to economize space, the wall cabinet was made the basis of a "unit of installation." In other words, all divisions by alcoves and the space assigned exhibitors was a multiple of the width of the wall cabinet. All the interior partitions in a section were by the French regulations limited to 3 meters in height. The cabinets were 2 feet 9 inches wide by 2 feet 11 inches high. Their base was placed 3 feet from the floor, leaving 3 feet 1 inch above the cabinet to the top of the partition. This space, 9 feet high and 2 feet 9 inches wide, was termed a "unit of installation." The wall space above the cabinet, 3 feet 1 inch by 2 feet 9 inches, gave room for some typical chart or photograph; the wall cabinet, 2 feet 11 inches by 2 feet 9 inches, with its 33 cards, has been sufficiently described; 6 inches below the cabinet was a table top 2 feet 7 inches by 2 feet 9 inches, which could be utilized for examining books or portfolios, but in some instances a small show case was placed in this space. Below the table top were three bookshelves for volumes and portfolios. In several units cupboard doors were fitted to this bookshelf space either for the protection of the better bound books, or for the protection of material stored therein.

The installation was of quartered oak throughout, highly finished,

and the hanging surface was covered with green baize. It presented a compact, rich, and dignified treatment, which was very much admired. The boundary partitions erected by the Exposition authorities were 5 meters in height, and the hanging surface was correspondingly increased on those sides. The division of the available space so that each branch of the Department of Education should have its due proportion called for much consideration. It was held to be paramount that our public school system should be thoroughly exploited, while the excellent work of our universities, professional, and technical schools could not at all be slighted. Inasmuch as class 5 was supposed to be taken care of in the Agricultural building, class 4 and class 6 were the only ones which would suffer materially under this arrangement. In no way could a division of the space have been made so as to give to those classes the amount they could have used to advantage, and as they were sure to suffer most seriously in any event it was deemed best, as already stated, to limit the exhibits in these classes to a few units of installation; enough merely to summarize or typify the progress of such schools in the United States.

Upon the advice of the advisory committee it was decided to devote about 50 per cent of the available space to the public schools, which would include classes 1 and 2, and 50 per cent to higher education, or class 3. This proportion was, of course, flexible, and after considering the conditions imposed by the situation of the gallery space the division by departments was made as follows (see floor plan of Group I): For elementary education, class 1, 1,104 square feet (including 180 square feet on Esplanade des Invalides), containing 44 units of installation; for secondary education, class 2, 455 square feet (including 180 square feet on the Esplanade des Invalides), containing 13 units of installation; for higher education, class 3, 1,240 square feet (including 180 square feet on the Esplanade des Invalides and 70 square feet in the social economy building), containing 43 units of installation; for class 4, education in fine arts, 88 square feet, containing 3 units of installation; for class 6, commercial and industrial education, 127 square feet, containing 8 units of installation. The following table summarizes the assignment of space by classes:

GROUP I.

	Number exhibitors.	Square feet.	Units of installation.
Class 1.....	68	1,104	44
Class 2.....	40	455	13
Class 3.....	55	1,240	43
Class 4.....	9	88	3
Class 5.....	4		
Class 6.....	30	127	8
Total.....	206	3,025	111

PREPARATION AND SOURCE OF MATERIAL.

The preliminary circulars, outlining the purpose of the exhibit, the limitations imposed, and the material desired, were sent out shortly after the formation of the department. (For full text of all circulars and circular letters, see appendix to report of the director in chief of exhibit departments.) Circular No. 1, containing the classification, the general plan of the United States exhibit, and the nature of the material which could be exhibited, together with a general invitation to participate, was sent to all State and city superintendents of schools and to all colleges, universities, and professional and technical schools. The invitation was sent forth thus generally so that none might deem themselves slighted. As was expected, not more than one in ten replied to the invitation, and of this number comparatively few eventually decided to exhibit. It was a natural process of elimination, most acceptable under the limitations. As soon as the circulars had been fairly sent forth the real work began of procuring a favorable response from those institutions and localities whose excellence and reputation necessitated their representation in the exhibit. This proved to be an easier task than was at first anticipated, chiefly because most of the school superintendents and presidents of universities involved were members of the advisory committee, and consequently knew something of the plan and scope of the exhibit. The theory of the exhibit, as previously set forth, was accepted by all before whom it was laid, and without exception the resources of the various institutions were placed at the disposal of the director, to be called upon as best suited his plans. It is a fact much to be deplored that, with such unity, loyalty, and willingness as was displayed by the educational leaders of the United States toward the Paris Exposition, more space could not have been granted for the exhibit. Had this been available, nothing could have prevented an almost perfect epitome of the nation's educational resources.

When an exhibit was being prepared by a university or by a large city, under the supervision of a superintendent of schools, careful directions were given as to the form of the material, the space it was to occupy, the manner of labeling, shipping, etc., so that the material was sent directly to the port of shipment. All other material was sent to the headquarters of the department, at the capitol, Albany, N. Y., to be worked over and conformed to the general plan of the exhibit. Thanks are due the superintendent of the capitol, Mr. H. H. Bender, for his courtesy in placing at the disposal of the department all the room required for the carrying on of the work. From April, 1899, to January 1, 1900, a large special force of chart makers, letterers, and photograph mounters was employed. This class of work was placed under the specific direction of T. C. Hailes, Albany, N. Y., and was performed in an artistic and tasteful manner.



A-2. EAST AISLE LOOKING NORTH, SHOWING REAR OF FAÇADE, CHAMP DE MARS.

The correspondence and business details were very heavy during all of the year 1899, and much of the correspondence was kept up until after the close of the Exposition. The number of letters dictated and sent out during 1899 was 5,750; during 1900, 1,775; total, 7,525. This does not include the sending out of 12,000 circulars and 1,600 circular letters. The first large shipment of material from Albany took place in November, 1899, and the second in January, 1900; both were forwarded by the United States steamship cruiser *Prairie*.

PERSONNEL OF FORCE.

During the preparatory period the following force was regularly employed in the Albany offices: Richard Waterman, jr., Minnie Bronson, and Ralph L. Dougherty, assistants; Mabel Martin, stenographer, and Dr. Edward D. Jones, expert. In addition there was the special force of chart makers and letterers already mentioned, which varied according to exigencies from seven to twelve people. In October, 1899, Mr. Waterman resigned. The duties assigned to Miss Bronson were to look after the financial affairs of the department and to record and file all letters and documents. This work she performed in an able and satisfactory manner, and her long experience in the schools of St. Paul rendered her a valuable adviser on matters of administration and exhibit arrangement. To Mr. Dougherty were assigned all details of shipment, transportation, and installation. These duties became very complex and arduous, especially after reaching France, calling for much hard work, patience, and good judgment. They were performed cheerfully and ably.

On January 25, 1900, the director established the headquarters of the department in the offices of the Commission, 20 Avenue Rapp, Paris, and by the 15th of February all business was carried on from there. The inevitable addenda of business which hung on at Albany, and which included the shipment of much printed and miscellaneous material, was most ably looked after by Clark W. Halliday, of the department of public instruction, State of New York, who represented the director in the United States during all of the Exposition period.

The force employed by the department of education and social economy during the Exposition at Paris was as follows: Ralph L. Dougherty, promoted June 15, 1900, to be assistant director of education and social economy; Miss Bronson, who acted in the same capacity as in the previous year and in addition was of great service as an expert in explaining to foreign students the intricacies of our educational system; Marion A. Silvernail, expert assistant and confidential secretary to the director; Jeannette Moffet, in charge of the social economy section; Richard V. Reith, of Paris, interpreter and general assistant, to whose knowledge of English, French, and German, and to whose skill in framing appeals, letters, and briefs much of the success of the

department before the juries was due; Grooms Bready, janitor, and Joseph Syoren, night guard. I take great pleasure also in highly commending Allan Hopkins, of the American guard force, who was detailed for service in Group I during the summer, and who, by his interest in the exhibit and by the conscientious and courteous discharge of his duties, did much to make the exhibit attractive and instructive.

In connection with the exhibits there were also a number of persons sent by the exhibitors to represent them. The board of education of New York City sent Associate Superintendent Schaufler from April to July and Associate Superintendent Haaren from July to September. The State of Massachusetts, through the Massachusetts board of Paris Exposition managers, was represented by Supt. George E. Gay, of Malden, Mass., during the months of July and August. Denver was represented a portion of each day by Miss Emeroy Havens, a former teacher in the Denver public schools; Chicago University, during July and August, by Prof. R. H. Milliken, of the Ryerson Physical Laboratory; the American Library Association by Mr. J. L. Harrison, of the Providence Public Library, during the first half of the Exposition, and by Miss Plummer, of Pratt Institute, Brooklyn, N. Y., during the second half. The negro exhibit, of which a special report will be made, was in charge of T. J. Calloway, special agent.

This large staff of the Commission, with other representatives, was highly appreciated by the French and other nationalities and favorably commented on in the public press and private circles. To quote the language of the *Revue Pédagogique* on the point:

An exhibit, above all a foreign exhibit, when it is rich and comprehensive, has great need of attendants to explain it, to present it to the visitors by directing their observations and by aiding them to observe among the myriad of objects everything new to them. In this respect also the Americans excelled. One did not enter their home as in a mill. Persons are found there to whom to speak; obliging attendants, some of whom speak French as readily as English, both men and women, who do graciously the honors of the house.

* * * * * *

It is a home very tastily installed in five or six spacious salons. Along the front of the gallery where it is situated is a façade light and graceful, the beautiful work of an American architect. On the outside panels of this façade are placed drawings from the Institute of Technology in Boston. It is a veritable palace, a marvel, which, with its foyers and its rich decorations, has the air of a theater, an opera. * * *

INSTALLATION AND FAÇADES.

Having determined upon the form of installation as indicated on page —, the material and construction were next to be considered. Nothing less than a rich, dignified treatment was in keeping with the subject. The best wood for this purpose was quartered oak, and of

this the units of installation were made. The hanging surface of the partitions was constructed of pine covered by a green burlap of fine quality. The floor was covered with a linoleum of a very dark green shade, and the whole effect was artistic, quiet and rich. A contract was entered into with Duryea & Potter, of New York City, under which they furnished all the oak work and partitioning, including burlaps and wall cabinets (purchased from the New Jersey School-Church Furniture Company), set up complete in Paris for the sum of \$8,521. The woodwork was carried from New York to Havre by the Government cruiser free of charge. This contract insured prompt delivery of the material and its proper construction before the Exposition began, and obviated the necessity of depending on foreign workmen and contractors. The façade of the educational section was very beautiful and striking, and was designed by Louis Millet, of Chicago. The treatment was of the new art, and many Sullivanesque touches were observable throughout. The façade was constructed of staff and porous tile, painted a rich old ivory color. Six large panels on the front were occupied by six frames of architectural drawings from the Massachusetts Institute of Technology, combining a most beautiful effect with exhibit utility.

SHIPPING AND INSTALLATION.

The first shipment of goods for the Department was on the United States cruiser *Prairie* December 2, 1899. It consisted of all woodwork and installation material under the Duryea Potter contract and 21 cases of exhibits, or 145 cases in all.

The second shipment was made on the second trip of the *Prairie*, in January, 1900, and consisted entirely of exhibit material, aggregating 232 cases. Notice had been given to exhibitors that all exhibits arriving at the New York warehouse prior to the second sailing of the *Prairie* would be transported at Government expense. The remaining shipments, after the second sailing of the *Prairie*, were of printed material and delayed exhibits. The total tonnage is set forth in the appended table:

Number packages shipped by <i>Prairie</i>	377
Number packages shipped by other vessels	382
Total	759
Weight of material shipped by <i>Prairie</i> pounds..	51,195
Weight of material shipped by other vessels do....	58,415
Total tonnage.....do....	109,610
(Or 54.8 tons.)	

All shipments made subsequently to the sailing of the *Prairie* in January were much delayed, first on account of the congestion of

material in New York, goods often having to lie over one or two sailings before room could be found for them, and, secondly, on account of the total inability of the French sailing companies to meet the transportation problem from the seaboard to Paris. The distance was not over 150 miles, yet trains were broken at three different points, cars sidetracked and neglected, and it was only by maintaining a system of inspection at all the chief points on the road that we were able to keep a record of our cases and to push forward the shipments. Once within the grounds, the delay was fully as exasperating, and the work of unloading cars and delivering goods on space was slow and unsatisfactory. Many cars were unloaded by our own guards rather than to await the dilatory action of the manutention service provided by the Exposition authorities.

Six weeks was an average time elapsing between the sending of a shipment from New York and its receipt on the Exposition grounds. The congestion of freight and express traffic continued till well into the summer. All of these hindrances militated against the entire completion of our installation and placing of exhibits by April 15, the opening day. In this, however, every nation was our companion, and France, the home nation, was one of the most backward in the final preparation of the space in her own section.

The space assigned the United States in classes 111 and 112, hygiene and charities, was not surrendered to us for occupation until about three weeks prior to the date of opening, and as a consequence little more than the installation could be erected. It was absolutely necessary to rely on American workmen to do the required work, or we should have been hopelessly behind. No other workmen could be trusted to do a full day's work, to work faithfully if left for a moment without supervision, and no other workmen could be persuaded to work overtime in an emergency.

The entire woodwork of Group I, Group XVI, and Classes 111-112 was erected by Duryea & Potter, New York City, who sent their own workmen for the purpose. The façade of Group I was erected by John Klee of Philadelphia, and the façades of Group XVI and Classes 111-112 were erected by Mertz & Sons, of Philadelphia.

The educational exhibit, Group I, was ready for inspection on April 15, although much material was rearranged and put in place afterward. The social economy section, Group XVI, and hygiene and charities, Classes 111-112, were ready by May 1.

ELEMENTARY AND SECONDARY EXHIBITS.

In order to secure coherence and a perfect gradation through the exhibit of the elementary and secondary grades, eight cities were specially invited to prepare material which should illustrate their course of study from the lowest to the highest grade, through the

eight years of primary and grammar school work and the four years of high-school work. These cities were Boston, New York, Chicago, and St. Louis of the larger class; and Albany, Newark, Omaha, and Denver of the smaller class. The work was divided into four-year periods. All of the first four years' work, or the primary schools, was placed in alcove 1; all of the second four years' work, or grammar grades, in alcove 2; and the third four years' work, or high-school grades, in alcove 3. By this means the identity of a city's exhibit was more nearly preserved, although this was a minor consideration, and it was rendered easier for the student to trace the development of a subject through the grades. It was found with the space at hand that division by years, as would theoretically have been correct, or in other words, division into twelve sections each containing one year's work, instead of three sections each containing four year's work, would have given too much of a piecemeal character to the exhibit and endangered its continuity and interest. With more space at one's disposal, however, this could be done, as there would be room enough to give to each year's work a distinct character.

The exhibit prepared by each of the eight cities, with the exception of Omaha, which confined itself to the exhaustive presentation of the methods of teaching geography, illustrated the work of a class in each subject in each year of the course. An outline of the work was given in the wall cabinets—enough to satisfy the average visitor—and in the volumes and portfolios it was presented exhaustively.

The exhibits of other localities were arranged in the proper alcove in accordance with the nature of the material presented. The kindergarten exhibit occupied the first three units of installation in the primary alcove, and was made by Boston, Newark, and Rochester, with the practical appliances of a kindergarten furnished by the Milton Bradley Company, Springfield, Mass.

The nature of the exhibits made by the eight cities was similar, but many ingenious and attractive ways were found in presenting the material, which went far to relieve the display of the monotony often characterizing like exhibitions.

Besides the eight cities mentioned, the States of New York and Massachusetts made special exhibits, as provided by special legislative appropriations. The Paris Exposition commission for Massachusetts secured Supt. George E. Gay, of Malden, Mass., to prepare the exhibit. Seven units of space were assigned that State in the elementary and secondary alcoves, and the material contributed by Springfield, West Springfield, Worcester, New Bedford, Somerville, and Malden was among the finest in the department. The New York State appropriation was placed in the hands of the director of this department. The greater portion was used for the publication of the series of monographs hereinafter described.

Three special features in classes 1 and 2 demand notice. The first was the exhibit of the Philadelphia Normal School illustrating methods of nature study. This exhibit was prepared under the supervision and through the liberality of Mrs. L. L. W. Wilson, in charge of that department in the normal school, and attracted wide attention by the originality of the inductive methods employed and the practical nature of the experimental and laboratory work. This exhibit was particularly requested by the French ministry of public instruction at the close of the Exposition.

The second was the series of photographs prepared by Superintendent Powell, of Washington, D. C., in which an attempt was made to illustrate by means of photographs the actual working of a great system of schools. Three units were occupied by the exhibit, one each for the primary, grammar, and high school departments. The result was a remarkable success, astonishing even to Americans and almost incomprehensible to foreigners. The class-room scenes, laboratory exercises, nature and art study in fields and museums were all reproduced so vividly and clearly that the exhibit was one of the finest demonstrations conceivable of the possibilities of our school system.

The third was the projectoscope exhibition of New York City, illustrating school activities, such as fire drills, morning assemblies, dismissals, gymnastics, playground sports, laboratory work, kindergarten games, etc. There were sixteen moving pictures in all, each lasting about three minutes. This work was done at the Edison laboratory. The development of the idea and the successful securing of the photographs in the various schools was due to the untiring efforts of associate superintendent of the Manhattan and the Bronx boroughs, Dr. Alfred T. Schaufler. The exhibitions were given in the large hall of the palace of social economy, where electric connections were available. Each exhibition was accompanied by a phonograph which rendered the choruses actually sung by the pupils, or the music played by instruments, whenever the exercise or drill was accompanied by music. At the first exhibition a formal reception was given, to which the members of the international jury and the officials of the Exposition were invited. The exhibition was a great success and was very highly commended by the "*Revue Pédagogique*." Dr. Schaufler was succeeded in July by Associate Superintendent Haaren, of Brooklyn, under whom the exhibitions were given till September 1. After this date they were discontinued, as the New York schools opened at that time and no one could be delegated to continue the work. It was a most commendable enterprise on the part of the New York City school authorities, and reflected great credit on their energy and patriotism. It was a splendid object lesson to present to Europe the esprit de corps of our schools, and, above all, the intelligent, independent, and manly bearing and appearance of the average pupil in the schools of this country.

HIGHER EDUCATION.

In the arrangement of the exhibits in class 3 a still more radical step was taken. The exhibit was divided into departments, as follows: General courses—philosophy, sociology and history, language and literature, pure science, fine arts; special and technical courses—education, law, medicine, theology, engineering, architecture, agriculture, and other special branches. The more prominent universities were invited to contribute to one or more departments as they might choose, preference being given perhaps to those in which they deemed themselves particularly strong or well fitted to bring out some special and salient feature. In many cases, however, the universities prepared special work at the request of the director, in order to round out certain departments and to preserve the symmetry of the exhibit. The innovation proved a success, and, curiously enough, did not seem to destroy the individuality of the institutions, although their exhibits, as in the case of Harvard, might be scattered through five departments. The advantage lay in the fact that a foreigner, wishing to know what was being done in any of our higher institutions of learning in a special study or field, could find in one place all the available data on the subject. At the same time there were illustrated the most advanced work and processes in all the great faculties or departments in our American universities, and all combined gave a comprehensive view of the field occupied and the work carried on by any one of these great institutions. Brevity and comprehensiveness were both subserved. It is quite possible that in a national exposition this scheme might not be advisable, but for an international exposition, where we are a visiting nation, I am firmly of the opinion after the experience of Paris, 1900, that it is the only logical and scientific method of presenting education from a national standpoint to a foreign audience.

In correspondence with the various universities the following outline for the preparation of an exhibit illustrating the work of a department of a university was sent out:

MATERIAL WHICH MAY BE PREPARED FOR UNIVERSITY DEPARTMENT EXHIBITS.

1. Charts showing in full the courses of study, equipment, etc.
2. Graphics showing growth of department or other interesting facts germane to the subject.
3. Photographs of interior views of libraries, consultation rooms, class rooms, laboratories, faculty rooms, etc.
4. Publications of faculty connected with department.
5. Publications of university.
6. Theses of students, graduates, or undergraduates.
7. Description of special methods of instruction (charts, and typewritten or printed monographs).
8. Records or results of special investigations made under auspices of department.
9. Catalogues, year books, etc.

The principal participants in the higher education section were as follows: In philosophy, Wellesley College and the University of Pennsylvania. The latter exhibit was devoted particularly to archæology, under the able supervision of Prof. Stewart Culin. The exhibit occupied four units of installation. In sociology and history, the University of Wisconsin and Bryn Mawr. In language and literature, Wellesley, Chicago, and Columbia. Wellesley gave in full the work of the English literature department, Chicago the works of the University Press, and Columbia the work of its library and its interrelation to all the faculties. In pure science, Harvard took the subject of astronomy, and the exhibit of the observatory at Cambridge occupying three units of installation, and prepared under the direction of Prof. E. C. Pickering, was the most scientific and complete presentation of any subject in the exhibit. Johns Hopkins University took the subjects of geology, the biological sciences in relation to medicine, and physics. Yale (Sheffield Scientific School) demonstrated under the direction of Prof. Edward C. Beecher the work of its paleontological department. Chicago University exhibited several pieces of physical apparatus invented by Professor Michelson, notably the harmonic analyzer and the interferometer. The University of Wisconsin sent work in chemistry. In fine arts, the Art Students' League of New York City, the Chicago Art Institute, and the Boston Normal Art School each filled one unit of installation. Their work compelled the admiration of the art jury, which particularly commented on the boldness and freedom of the drawing and designing. In law, the charts and publications of the Harvard and Columbia law schools formed the main portion of the exhibit, which was supplemented by a series of general charts prepared by the department. In theology was shown a series of charts from the Harvard Divinity School, together with general charts and publications prepared and collected by the department. In medicine there was unfortunately a break in the continuity. By a misunderstanding it was supposed that a prominent university was preparing a systematic exhibit in some branches of medicine, and not until near the opening of the Exposition, when it was too late to remedy the matter, was it found otherwise. By the aid of the newly-published work, "Professional Education in the United States," prepared by James Russell Parsons, of the University of the State of New York, enough data was at hand to make a respectable chart exhibit; and this, with the special monographs furnished by the university of the State of New York on medicine, pharmacy, dentistry, and veterinary surgery, saved the day. In engineering and architecture, the Massachusetts Institute of Technology and Cornell University prepared splendid exhibits, occupying five units of installation. In the science of teaching the State normal schools of New York and Massachusetts, the Training School for Teachers, New York City, the School of Pedagogy

of New York University, the Teachers' College, New York City, and the psychological faculty of Columbia University, contributed carefully prepared exhibits, occupying in all seven units of installation. This portion of the exhibit was particularly instructive to foreign teachers, and was one of the most frequented places in the section.

One of the features of the university section which attracted wide attention was the physical apparatus exhibited by Professor Rowlands, of Johns Hopkins University, and Professor Michelson, of the Ryerson laboratory, Chicago University. The former exhibited his well-known diffraction gratings and a series of fourteen photographs representing the entire solar spectrum. The jury granted a special grand prize to Professor Rowlands, although one had already been given Johns Hopkins University. Among the instruments exhibited by Ryerson laboratory were the harmonic analyzer and the interferometer.

Deputations from the scientific congresses, which were held during the month of August at the Sorbonne, visited the exhibit for the purpose of examining and reporting upon these instruments. Prof. R. A. Milliken, of the Ryerson laboratory, was in attendance during the summer months, and by his explanations did much to increase the value of the exhibit, not only to the general public, but to the scientist.

In addition to the exhibits made by Harvard University in the different departments, there were sent by the Agassiz Museum sixteen specimens of the Blaschka glass models of flowers taken from the Ware collection. They made a most attractive display and were the objects of much admiration on the part of the visitors. The process of making the flowers is a secret one, and their absolute likeness to the natural flower is marvelous. No special award was conferred on this collection and its recognition formed a part of the general award to Harvard University. The exhibit of the Harvard Observatory was so complete and scientific in its character, illustrating as it did the most advanced work in astronomic research carried on in this country, that the superior jury, upon application, separated it from the University exhibit and awarded it a distinctive grand prix.

THE AMERICAN COLLEGE.

Connecting the secondary school exhibit with the university exhibit was an alcove devoted to the representation of the typical American college. Our college work lies entirely without the line of education as understood in Europe. The work done in the secondary schools of France covers the work of the secondary schools in America, plus the freshmen and a part of the sophomore years of our college curriculums. There is no intermediate step between the secondary school work of France and the university. With us there are at least two years of intermediate work, liberal and broadening in its character, covering the junior and senior years of our college courses. In the opinion of

American educators this liberal training before the special work in the university is begun is of the utmost benefit to the student. Naturally, however, the work of our college is not well understood, except by those Europeans who have given our system of education careful study. The chief exhibitors in this college alcove were Princeton, Lehigh, and the arts departments of Harvard and California. The Society of Collegiate Alumnae also prepared an exhibit occupying one unit of installation, which covered the work of women's colleges in America. All of the colleges represented by the society contributed material for the preparation of this exhibit. The chairman of the Exposition committee of the Society of Collegiate Alumnae was Mrs. Elizabeth M. Howe, of Buffalo, N. Y., to whose discrimination and good judgment in the selection of material we were much indebted. The only other exhibit in the college alcove was a series of photographs, occupying one unit of installation, and illustrating the athletic games and sports practiced in American colleges. This proved to be one of the most popular sections of the exhibit, and was not only an attractive feature but instructive as well to European educators. The director was enabled to make this exhibit through the courtesy of J. L. Hemment, of New York City, whose success with instantaneous photographs of college sports is well known. By means of the great number of negatives in his possession, taken during the last ten years, it was possible to give a series of photographs covering very completely the progress of the games of baseball and football or of a boat race or track athletics. The overwhelming victories won by the American athletes at the Olympic games held in Paris during the Exposition demonstrated clearly the spirit and training of American athletics and gave to our exhibit a peculiar interest.

MISCELLANEOUS ALCOVE.

One other alcove remains, which contained in part the exhibits of class 6, commercial and industrial schools. In addition to these exhibits, for which only typical schools could be selected, there was placed in this alcove the exhibit of the Columbian Institution for the Deaf and Dumb, Washington, D. C., and the school for the blind, Overbrook, Pa. The French system of classification placed the instruction for defectives in class 112, charities, but on application to the French authorities these schools were transferred to Group I, so far as the actual location of the exhibit was concerned, in the United States section, on the ground that we consider the education of defective children a State duty and a State charge, which in no wise comes under the head of charities. The overflow exhibit of these schools, consisting of contributions from the Omaha Institution for the Instruction of the Deaf and Dumb and the New York Institution for the Improved Instruction of the Deaf and Dumb, was placed in class 112.



A-3. WEST AISLE LOOKING NORTH, CHAMP DE MARS.

In the miscellaneous alcove was also exhibited the work of the Indian schools of this country, as prepared by the Indian Bureau at Washington. This occupied three units of installation and presented in a compact form the efforts of the Government to educate its Indian wards. The remainder of the alcove was given to the United States Bureau of Education and to the Congressional Library. The former exhibit consisted of a complete set of publications of the Bureau for the last ten years. The latter exhibit consisted of photographs of the Congressional Library, comprising the reading rooms, wall decorations, etc. This was also supplemented by a portfolio of administrative blanks, showing the working of the library.

AMERICAN LIBRARY ASSOCIATION.

Space was not available in the educational section, Group I, for the exhibit of the American Library Association, which fell under class 3. By consent of the French authorities this exhibit was transferred to the social economy building, where it occupied an alcove containing seven units of installation. In this alcove was presented a very complete exhibit illustrating the most improved methods of American library management and library economics. The exhibit was planned by a special committee of the American Library Association, of which Mr. Andrews, of the John Crerar Library, of Chicago, was chairman. The exhibit, however, was prepared under arrangement of this committee by the New York State Library, Albany, N. Y. The actual preparation of the exhibit was supervised by Miss Florence Woodworth, of the New York State Library staff. Through the generosity of Mr. Andrew Carnegie, a representative of the library association was kept in Paris throughout the Exposition period. For the first three months this representative was Mr. J. L. Harrison, of the Providence Public Library, and during the last three months of the Exposition Miss Mary Plummer, of the Pratt Institute Library, Brooklyn, N. Y.

SPECIAL EXHIBIT.

One unit of installation in the educational section, Group I, was occupied by the Cercle Français of Harvard University. It has been the aim of this society to promote the knowledge of French among its members by debates held under the most advantageous conditions, and, at the same time, to arouse enthusiasm for the language and letters by presenting every year a number of French plays in the original. In the exhibit was illustrated the organization and motives of the society, and the system of annual lectures by some noted Frenchman in the chief university centers of the country. Photographs and illustrative scenes of the French plays by the Harvard association were also a feature of the exhibit. This exhibit was prepared and installed through the

efforts and liberality of James Hazen Hyde, of New York City, a prominent member of the society. It is owing to his efforts that the students at Harvard, and elsewhere in this country, have been allowed the privilege of listening to such men of the French world of letters as MM. Doumic, Rod, and de Regnier.

BOOK-PUBLISHING COMPANIES.

It was impossible to provide for the commercial side of education in the space assigned in Group I. It was absolutely necessary to use every foot of this available space to show the development of the public schools and higher educational institutions. After the consideration of various plans and spaces there was finally set aside for the use of the educational section 540 square feet in the United States section in the Esplanade des Invalides. Of this space, 300 square feet, 20 by 15, was given to the American School Furniture Company for the exhibit of desks, chairs, and other school furniture. The remaining 240 feet available was not contiguous to the 300 feet granted the furniture company, but was in a more desirable situation upon the main aisles of the building. Here were placed the exhibits of Silver, Burdett & Co., of New York City; the Prang Educational Company, of New York and Boston; C. W. Bardeen, of Syracuse, N. Y.; Denton Brothers, of Wellesley, and the Foote Mineral Company, of Philadelphia. All of these firms made interesting and attractive exhibits and received high recognition from the international juries.

This section of the educational exhibit was under the supervision of Mr. Harold B. Skinner, of Albany, N. Y., who had been connected with the department during the period of preparation, but who was employed during the Exposition period by the book companies above mentioned.

The American Book Company, of New York and Chicago, the only other concern that exhibited in this line, had its cases placed lengthwise in the main aisle of the educational section, Group I. This exhibit was very complete, comprising over 600 volumes of school publications, and the entire exhibit was presented at the close of the Exposition to the ministry of public instruction of France.

One of the chief features of the educational section was a series of twenty graphic charts, each 26 by 40 inches in size. The data for these charts was furnished by Dr. William T. Harris, of the United States Bureau of Education. The arrangement in graphic form and the execution of the work were supervised by Dr. Davis Dewey, of the Massachusetts Institute of Technology. The charts were arranged along the top of the boundary partitions, and the lettering was of dimensions which enabled them to be easily read from the floor. These charts were by far the most artistic and attractive of any chart work in the Exposition, and the great amount of educational statistics

placed thereon was a matter of much comment and admiration by the visiting public. The data contained on the charts covered the entire field of educational effort in this country.

EDUCATIONAL MONOGRAPHS.

Supplementary to the exhibit in each class of Group I was a series of monographs, nineteen in number, covering all phases of education in the United States. Each one of this series of monographs was written by a specialist, and the entire series was carefully edited by Dr. Nicholas Murray Butler, of Columbia University. Five thousand copies of each monograph were printed for free distribution during the Exposition. Each monograph was placed with the class of exhibits which it particularly illustrated, and was considered a portion of the entire presentation of that phase of education. The monographs formed a connecting line running through the exhibit, explaining and interpreting the material shown and about which the exhibits could be successfully grouped. No portion of the work of this department was more highly appreciated or received such high commendation as the preparation of this special series of pamphlets. Concerning it the *Revue Pédagogique* of France spoke as follows:

We can not thank too much the representatives of American education for having taken the pains to publish, especially for the Paris Exposition, a detailed study, exhaustive and full of information, on each phase of their system of instruction, or education as they term it—monographs in truth, which leave nothing in the dark concerning their admirable educational establishments, public or private. The State of New York has taken the initiative in this important publication, which comprises two volumes in all, of about 500 pages each. * * * They have been intrusted to the editing of competent writers and distinguished specialists; some are signed by such eminent names in American pedagogy as M. Harris and M. Draper, for example.

Dr. Nicholas Murray Butler, professor of philosophy in Columbia University, and editor of the *Educational Review*, has introduced them in a valuable preface in which is a résumé on broad lines of the situation of education in the United States, and as some of them do not concern elementary education, which is the special object of this article, we believe it useful to give the complete set. * * * It is extremely desirable that this valuable collection be translated into French. From whom can we better obtain information of American educational institutions than from the Americans themselves? Would it be other than a courtesy well placed, and worthy of the traditional hospitality of France, to translate them into our own tongue in order to place at the doors of all the friends of education, where we can take with full hands from the original sources, these treasures of information which have been prepared with so much care purposely for us, and of which the printing must have been costly, as 5,000 copies of each were struck off for free distribution in France?

The entire series of monographs, with their titles and authors, is as follows:

1. Educational Organization and Administration. Andrew Sloan Draper, president of the University of Illinois, Champaign, Ill.

2. Kindergarten Education. Susan E. Blow, Cazenovia, N. Y.
3. Elementary Education. William T. Harris, United States Commissioner of Education, Washington, D. C.
4. Secondary Education. Elmer Ellsworth Brown, professor of education in the University of California, Berkeley, Cal.
5. The American College. Andrew Fleming West, professor of Latin in Princeton University, Princeton, N. J.
6. The American University. Edward Delavan Perry, Jay professor of Greek in Columbia University, New York.
7. Education of Women. M. Carey Thomas, president of Bryn Mawr College, Bryn Mawr, Pa.
8. Training of Teachers. B. A. Hinsdale, professor of the science and art of teaching in the University of Michigan, Ann Arbor, Mich.
9. School Architecture and Hygiene. Gilbert B. Morrison, principal of the Manual Training High School, Kansas City, Mo.
10. Professional Education. James Russell Parsons, jr., director of the college and high school departments and secretary of the University of the State of New York, Albany, N. Y.
11. Scientific, Technical, and Engineering Education. T. C. Mendenhall, president of the Technological Institute, Worcester, Mass.
12. Agricultural Education. Charles W. Dabney, president of the University of Tennessee, Knoxville, Tenn.
13. Commercial Education. Edmund J. James, professor of public administration in the University of Chicago, Chicago, Ill.
14. Art and Industrial Education. Isaac Edwards Clarke, Bureau of Education, Washington, D. C.
15. Education of Defectives. Edward Ellis Allen, principal of the Pennsylvania Institution for the Instruction of the Blind, Overbrook, Pa.
16. Summer Schools and University Extension. Herbert B. Adams, professor of American and institutional history in the Johns Hopkins University, Baltimore, Md.
17. Scientific Societies and Associations. James McKeen Cattell, professor of psychology in Columbia University, New York.
18. Education of the Negro. Booker T. Washington, principal of the Tuskegee Institute, Tuskegee, Ala.
19. Education of the Indian. William N. Hailmann, superintendent of schools, Dayton, Ohio.

The printing and distribution of the monographs was rendered possible by the action of the New York State legislature in appropriating \$10,000 to be expended by the director of the department of education and social economy for educational purposes. In addition to the series of 5,000 copies each, there was printed and bound a special edition of 500 copies, which were distributed to the principal libraries of America and Europe and to the educational officials and representatives at the Exposition.

MANUAL TRAINING—DRAWING.

Space was so limited that little in the way of manual-training products could be exhibited. Nearly every city gave in full its courses of study and photographs of the objects made and of the working laboratories. Particularly was this true of the cities of New York, Chicago,

and Denver. The manual-training department of the Washington University prepared a very systematic and comprehensive exhibit, under the direction of Prof. C. M. Woodward. These were placed above the partitions on the western wall of the building. From Boston was also sent an interesting series of models illustrating the sloyd system in use in certain schools in that city. It was prepared and exhibited by Gustav Larssen.

The Denver public schools, under the supervision of Superintendent Aaron Gove, sent a carefully selected series of phonograph cylinders illustrating the work in music in the public schools of that city. This exhibit included not only songs and choruses, but a carefully graded set of teaching exercises in all years of elementary school work.

One of the features of the public-school work which attracted the widest attention was the system of drawing used in the schools of the United States. Drawing from the object from the earliest years, the development of the imaginative powers of the child, and the free exercise of his originaive and creative faculties were the subjects of much discussion and careful examination, not only on the part of the jurors, but of special experts and delegations sent to the exhibit from various countries for this express purpose. The continuous development of this method of drawing was, of course, dependent upon the exhibit of the cities referred to in the early part of the report, viz, Boston, New York, Chicago, St. Louis, Denver, Newark, and Albany. The State of Massachusetts also presented a complete illustration of its State system of drawing, as arranged by Supervisor Henry T. Bailey.

All of the drawing in the educational section formed component parts of the various city and village exhibits, and was thus recognized in the awards, including said cities and villages. It was voted by the jury of class 1, upon the motion of M. Ferdinand Buisson, to grant a special grand prize to the United States upon its system of drawing as exemplified in the entire educational section. This was a very unexpected, but none the less acceptable, compliment to the excellence of the work of our public schools in this subject. Inasmuch as the department of education for the United States Commission to the Paris Exposition and the Bureau of Education at Washington had both received grand prizes in this class, and as the rules of the French jury prevented more than one award to the same exhibitor in a class, it was necessary to find some source to which this special grand prize could be awarded. It was therefore decided that it be given to the department of art of the National Educational Association, as by so doing it would be entirely national and at the same time be a recognition of the work which this department has done to promote uniformity in art instruction in the public schools of our various States.

JURY WORK.

Scarcely had the final touches been put upon the exhibit when the juries of award were formed and the work of examination by the class juries was begun. The jury of class 1, elementary education; was the first to organize and begin work. Their preliminary examinations began in the latter part of May. The other juries began work shortly after, and from this date till the first of September the work of the juries demanded constant and vigilant attention. Upon each director of a department fell the entire responsibility for the decisions of the international jury. Recognizing that the opinion of the jury was the seal of success or failure for each director's work, Commissioner-General Peck announced very early in the work that he would recommend no one to the French Exposition authorities for appointment as juror unless such person was favorably recommended to him by the director of the department in question. This was a wise and generous decision, as by this means each director was sure of a representative on the jury in harmony with his theory of the formation of the exhibit, and one who would loyally fight for the interests of the department and on the lines laid down by the director therefor. This plan was adhered to in every case in the department of education and social economy. The first duty of the director was to instruct each class juror representing the United States in the strong and weak points of the exhibit, so that the proper emphasis might be laid upon the right articles. The second duty, and one which required the expenditure of much time, was the compilation of data on each exhibit for the use of the jury and the preparation of briefs and appeals for arguments and decisions. It may be added for the benefit of future expositions that the essential data were: Date of establishment or foundation, material equipment, annual budget, attendance, graduates, and degrees granted. In the case of mercantile firms, the last three items may be replaced by number of employees, monthly pay roll, and value of annual output.

It was also necessary to keep in daily touch, through the jurors representing one's department, with the action of the jury as a whole, in order to preserve the balance of things and to know when it was politic to yield or to insist upon certain recognition for an exhibit or on a particular line of policy for the department. It was only by constant attention to all these details that a director could hope to secure the most satisfactory results for his exhibitors. After the action of each jury each director was instructed to report the results of his work to the juror in chief, by whom the data from all departments was compiled and laid before the Commissioner-General.

In the department of education and social economy there were eighteen classes, and the United States was allowed twelve jurors—four in education, and seven, with one alternate, in social economy. In

Group I the jurors were as follows: Class 1, Annie Tolman Smith, of the Bureau of Education, Washington, D. C.; class 2, N. P. Gilman, Meadville, Pa.; class 3, Dr. Henry L. Taylor, University State of New York, Albany, N. Y.; class 6, Hon. Somerville P. Tuck, New York. In class 1, elementary education, Miss Smith did particularly fine work, and was well equipped for the position by her experience as expert on foreign systems of education in the Bureau of Education at Washington. The placing of women on the jury staff was somewhat of an innovation in foreign expositions, but Miss Smith carried all before her by her modesty, quiet tact, and thorough knowledge of the French system of education.

In class 2, secondary education, James T. Norton, principal of one of the high schools of Chicago, was originally appointed. On the voyage to Europe he contracted pneumonia, and shortly after his arrival at Southampton he died. His death was a great loss, as he was one of the bright, progressive young schoolmen of the country. Dr. N. P. Gilman, the well-known writer on economics, kindly consented to act in his place.

In class 3, higher education, Dr. Henry L. Taylor, of Albany, did splendid work, for which he was well equipped by virtue of his special study of professional and technical schools in the United States and Europe. Dr. Taylor was elected rapporteur of his class and in consequence was a member of the group jury and protected the interests of the United States in all six classes of Group I in its deliberations.

In class 6, commercial and technical education, Hon. Somerville P. Tuck, judge of the mixed court of Cairo, Egypt, was appointed. Judge Tuck was assistant commissioner-general for the United States to the Paris Exposition of 1889 and this, together with his perfect command of the French language, made him a very valuable member of the jury staff. By special decree he was honored with an appointment to the superior jury. Group I had, therefore, a United States representative in each of the three juries.

In classes 4 and 5 where no juror was allowed the United States the director of the department was obliged to accompany the jury in its examinations and act as advocate. The examinations made by the class juries were very thorough and there was an evident intention to give every award upon the merits of exhibits. Precedent, however, had much to do with decisions in certain cases, and if an exhibit had received a certain award in the exposition of 1889 or 1878 it was impossible for them to secure a lesser award in this Exposition.

The appeals to the group jury were ably managed by Dr. Taylor; and the appeals to the superior jury were advocated by Assistant Commissioner-General Woodward.

The two chief lessons drawn from our experience was that a juror was valuable only when he had a working knowledge of the French

language, and that it was never too late to win a grand prize if persistent and tactful.

The following table summarizes the awards in Group I:

Group I, including awards to a collective exhibit, but not including the exhibitors forming the collectivity.

Class.	Number exhibitors not including collective exhibits.	Grand prizes.	Gold medals.	Silver medals.	Bronze medals.	Honorable mentions.	Total awards.	Number collective exhibits.	Number exhibitors in collective exhibits.
1.....	72	12	28	10	8	2	60	10	45
2.....	40	9	7	7	.....	2	25	2	5
3.....	55	13	14	12	5	.....	44	1	5
4.....	9	.....	4	1	.....	.....	5	.....	.....
5.....	4	1	1	2	.....	.....	4	.....	.....
6.....	30	6	11	9	3	2	31	.....	.....
Total	210	41	65	41	16	6	169	13	55

Three gold medals to collaborators, two silver medals to collaborators, one gold medal to collaborator.

DISTRIBUTION OF EXHIBITS.

There was manifested a strong desire on the part of the representatives of education, both of France and other foreign countries, to secure from the public-school exhibit of the United States specimens and material for pedagogical and department museums. The director entered into correspondence with the exhibitors from the United States, and as a result over 50 per cent of the exhibits in classes 1 and 2 was placed at his disposal for gifts to foreign nations. In accordance with the permission thus given the director distributed a portion of the exhibits as follows:

To the ministry of public instruction of France was given 2 wall cabinets, kindergarten material; 4 wall cabinets from the elementary schools, State of Massachusetts; 4 wall cabinets from the elementary schools of New York City; 1 wall cabinet from the secondary school work, New York City; 3 wall cabinets from Washington, D. C.; entire exhibit of the Philadelphia Normal School (nature study work); exhibit of the Perry Pictures Company; exhibit of the Art Students' League; a portion of the exhibit of the Institute of Technology; the American Book Company's exhibit; exhibit of the city of Newark; 27 volumes and albums from the Chicago public schools; 28 albums from the New York City public schools; 20 bound volumes from the Massachusetts public schools.

To the city of Paris was given the entire exhibit of the city of St. Louis in primary, grammar, and high school grades.

To the ministry of public instruction of St. Petersburg, Russia, was given the entire exhibit of the city of Albany, including 3 wall cabinets of material and 52 bound volumes; from the city of Chicago, 17

volumes of material; from the city of Denver, 10 volumes; from the cities of Massachusetts, 16 bound volumes of material; from the city of New York, 39 albums. In addition, some miscellaneous requests for volumes of albums were granted. The material given the ministry of public instruction of France and the ministry of public instruction of Russia is destined for the pedagogical museums which are to be established under the direction of those ministries.

The school authorities of the city of Manchester, upon the recommendation of Mr. John H. Reynolds, principal of the municipal technical school of that city, made a proposition to the United States Commission to purchase the entire installation of the educational section; to pack all exhibits contained therein; transport the same with the installation furniture to Manchester, England; reinstall it for exhibition for two months and to return the exhibits to America at their own cost on March 1, 1901. This was a high compliment to the excellence of the exhibit, and after obtaining the consent of the American exhibitors to allow the exhibit to remain in Manchester that length of time, the offer was accepted. The price paid for the oak furniture and installation was \$1,075. The material destined for Russia, France, and other foreign countries was sent to Manchester with the rest of the educational material, so that it might be set up absolutely complete and the symmetry be preserved. At the close of the exhibition in Manchester it was forwarded to its respective destinations.

From a circular published by the technical instruction committee of the city of Manchester, relative to the opening of the exhibit, the following extracts may be quoted:

The technical instruction committee of the city council of Manchester having received from its chairman and director highly favorable reports of the great intrinsic merits of the educational exhibit of the United States, and being persuaded that its display in this district would prove of the greatest interest and stimulus to the intelligent public, and especially to all who are engaged in the work of education, publicly or privately, of whatever grade, either as administrators or as teachers, entered into negotiations with the United States Commission to Paris with a view to obtain its sanction for the removal of the exhibit for a limited time to Manchester.

The application of the committee was most cordially entertained, and the various contributors gladly gave their permission for their respective exhibits to be included in the display.

It may be stated without invidiousness that no nation other than France herself made so fine a display as did that of the United States. The space occupied by the United States was about 3,100 square feet, but this limitation, narrow as it was, was probably the chief cause of the efficiency of the display, since, having regard to the vast area of the country and its diverse conditions of climate, people, industry, and social needs, the advisory committee was obliged to make a close study of the best methods of securing an exhibit which should adequately reflect the state of education in all its grades and variety.

The comparatively small space assigned to so large a territory as the United States, with its complex educational problems and novel educational experiments, and with its numerous institutions munificently founded and supported by private and public

endowments, compelled the adoption of a clearly defined if limited scheme. There was no space for repetitions and none for a retrospective display.

The exhibit is therefore of education as it exists in the United States to-day. It is, moreover, distinctly national, and individual States find no recognition as such. Its purpose is to represent the best work and the ripest methods, no matter whence their source, within the limit of the United States.

COMPARISONS.

It is somewhat difficult to draw a just comparison between the exhibit of the department of education and social economy at Paris in 1900 and that of the United States at any other Exposition. At Chicago there was an amplitude of space—it was in the home country—and the exhibit was made by States and institutions. There is manifestly no basis of comparison.

In the Paris Exposition of 1889 our educational exhibit was desultory and badly placed; there was lack of funds and lack of space. Concerning the two exhibits, it is best perhaps to quote an unbiased authority, the "*Revue Pédagogique*," of France:

The *Revue Pédagogique* deplored during the Exposition of 1889 that the United States had not profited by the occasion to bring out in relief their fine system of education. It is a fact that eleven years ago the few exhibits shown in the name of the schools of America, relegated to the corner of a gallery, together with the photographs of the industrial section, did not cut a figure worthy of so great a nation. This time the United States will have taken their revenge. Absolutely nothing in effect has been neglected which would tend to give to their educational exhibit of 1900 a legitimate éclat.

There has never before been in the department of social economy an exhibit from the United States in a foreign exposition. Consequently the record made in both Group I, education, and Group XVI, social economy, must stand alone as the best record of the United States at a foreign exposition until some future effort surpasses it.

GENERAL COMMENTS.

The scope of the director's reports does not warrant an extended account or criticism of the exhibits of foreign nations other than ours at the Exposition. These will presumably be covered by the jurors' reports of the respective classes. A few comments on some of the underlying principles which distinguish the educational system of the United States from foreign nations may, however, be in place.

For a correct appreciation of the education of a country the history of the country and the antecedents of the people must be carefully studied. No adequate idea of Greek art and Greek literature could be obtained unless we knew the characteristics of the Greek nation, their intense love of freedom, and their passion for physical beauty and development. The literature of the Renaissance would be misunderstood were it not for its historical environment. So with the edu-



A-4. ALCOVE INSTALLATION OF ELEMENTARY EDUCATION, CHAMP DE MARS.

educational system of any country. We must look to the traditions of the people, their historical beginnings, and the spirit of the institutions. America has been particularly fortunate in this respect. We had no legacy of ignorance and stolidity bequeathed to us from the Middle Ages. While we may not have shared in some of the benefits of feudalism, we have at least escaped the curses entailed by a system both of church and state which of purpose kept the lower strata of the population in dense ignorance. There are some advantages in being a young nation; you can cut your cloth regardless of the pattern and the hackings of your ancestors.

From the first it was considered the function of government to encourage schools. This was done by authorizing townships and villages to use excise moneys, to levy taxes for the erection and maintenance of free common schools, and by making large grants of lands to States for educational purposes. By successive steps the following positions were firmly taken: To require townships to maintain free public schools; to maintain the principle that every child is of right entitled to at least an elementary education, and that this is as much conducive to the safety of the State as to the well-being of the child; to tax all property in the State for the support of the public school system; to provide free secondary instruction for all children; to organize colleges, professional and technical schools at public cost.

In the course of the century a great system of free public schools has covered the land. As the great areas of the West were settled and developed the schoolhouse and church were always the first buildings erected. The system is free and flexible and adapted to local conditions. Above all other American institutions, it has been the one most expressive of the popular will. It has always been held in the control of the people, and, so far as possible, governed by local assemblages. With the growth of cities and large States comes the idea of centralization, but even in the States where the central power is most highly developed it is never removed far from the control of the people.

This theory which underlies our school development accounts for the radical differences existent between American and European schools. There is a predominant tendency in the latter toward manual training. They specialize from the earliest grades, whereas we educate all pupils alike till they leave the secondary schools.

This difference is fundamental, and is incident to the different theories which underlie the spirit of popular education in the Old World and the New. It is impossible with us to assign to a child 12 or 14 years of age his future occupation. There is no perpetual or hereditary working class, no families identified with certain occupations. Such conditions can only exist in an old and thoroughly settled civilization, where all chances of sudden wealth and preferment have been exhausted, and nothing remains for the masses but the highest possible

industrial development in the arts and trades. It can not apply to a country full of undiscovered possibilities, and where a man may camp by a running stream in the evening and wake in the morning to find that he has slept upon a gold mine. A freedom and elasticity is demanded in the educational system to correspond to the possibilities existent in our material development.

These conditions in the United States do not require, nor do our people demand, that there should be in our courses of study a dominant tendency toward any particular phase of material development. We have noted the opposite in the exhibit of every other nation at Paris this summer. This tendency has only to be judged from two standpoints: First, its intrinsic excellence; second, its effect upon the development of the nation. The first does not admit of argument. The system of manual instruction employed in the schools of France is beyond doubt brought to a higher state of perfection than in any other country. The exhibits from the *écoles primaires supérieures*, both in the special section on the Champ de Mars and in the Ville de Paris building, were equal in many respects to the work of master workmen. The only question is, whether the needs of a nation justify this excessive specializing in the schools supported by public money. We are quite positive that our own social conditions do not demand it. We have our manual-training high schools and a system of manual training in many of our elementary schools, but its object is to train the senses in conjunction with the mind, yet not to the exclusion of the humanities. Our industrial drawing is developed from an original system of elementary drawing, but not with the intention of making designers or artists, though we are pleased if this may be the result. We aim to develop the imagination, to train the powers of accurate observation, and to enable the pupil to represent his conclusion both graphically and in well-chosen language.

Radical differences in the theories underlying public education certainly exist. Which will subserve better the destinies of the nation only experience can determine. I hope I shall not be considered too self-satisfied if I say that American educators await with equanimity the result. It is possible that both continents have the system which their own civilization and industrial development most require. The needs of the United States certainly do not warrant at present a higher specialized form of technical education. We prefer to train the citizen, not the artisan; to broaden the mental horizon of the pupil and permit him to make his own choice of vocation. It is a common saying in our country that every boy between the ages of 5 and 18 is offered an education which may fit him to be the President of the Republic. We believe in giving the broadest possible training and trusting the judgment thus developed, not only to select wisely the occupation of life, but to attain the highest excellence therein.

It is particularly pertinent, in closing, to quote on this point the remarks of the distinguished rector of the University of Lyons, M. Gabriel Compayré, who has been discussing in an article published during the Exposition the educational exhibit of the United States and the system of schools which it illustrated:

* * * From all this comes an admirable system of education, free, flexible, and adapted to the needs of each town, each community, a system which of all American institutions expresses in the best and highest form the popular will and of which the President of the United States, Mr. McKinley, had good cause to say, "The public schools of America, with their 400,000 teachers, and their 15,000,000 pupils—are they not a tower of strength and a pillar of support for the Republic?"

ANALYSIS OF EXHIBITORS IN THE DEPARTMENT OF EDUCATION AND SOCIAL ECONOMY.

GROUP I, BY CLASSES.

The exhibit in education and social economy was almost purely eclectic in its nature. The problem was to present within a given limited space the resources of the United States in a given subject. For this reason the space was arbitrarily assigned to invited exhibitors, with the view of symmetrically developing the exhibit. The risk could not be taken of awaiting chance applications of exhibitors moved by self-interest. For that reason the "assignments, acceptances, and occupation" in the subjoined table must of necessity be the same amount.

Class No.	Applications.		Assignments.		Acceptances.		Occupation.	
	No.	Area.	No.	Area.	No.	Area.	No.	Area.
1.....	105	5,500	72	¹ 1,104	72	1,104	72	1,104
2.....	63	2,000	40	² 466	40	466	40	466
3.....	71	4,220	55	² 1,240	55	1,240	55	1,240
4.....	15	1,200	9	88	9	88	9	88
5 ³	4	.....	4	.....	4	.....	4	.....
6.....	52	3,100	30	127	30	127	30	127
Total.....	310	16,020	210	43,025	210	3,025	210	3,025

¹ Includes 180 square feet in Esplanade des Invalides.

² Includes 180 square feet in Esplanade des Invalides and 70 square feet in social economy building.

³ Installed in agricultural building.

⁴ Includes 540 square feet in Esplanade des Invalides and 70 square feet in social economy building.

List of exhibitors and exhibits, Group I, education, with awards received.

CLASS 1.—ELEMENTARY EDUCATION.

No.	Name and description of exhibit.	Award.
1	American Book Company, New York School publications and text-books, containing over 600 volumes and filling two large bookcases. This exhibit was presented to the ministre de l'instruction publique, France, at the close of the Exposition.	Grand prix.
2	American School Board Journal, Milwaukee, Wis Publication. Monthly Magazine, 2 volumes.	Bronze medal.
3	American School Furniture Company, New York School furniture and appliances. This exhibit was installed in the Esplanade des Invalides.	Gold medal.
4	Bardeen, C. W., Syracuse, N. Y. School publications and text-books. This exhibit of about 250 volumes and many school appliances was installed in the Esplanade des Invalides.	Do.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 1.—ELEMENTARY EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
5	Blow, Susan E., Cazenovia, N. Y. Monograph on the kindergarten.	Gold medal.
6	Board of education, Albany, N. Y. Photographs, reports, pupils' work, 68 cards of photographs, occupying 2 units of installation; 45 bound volumes of reports and school work; 1 show case of clay work. Albany was one of 8 cities to prepare a complete line of work in all grades. This exhibit was presented to the ministry of public instruction, Russia.	Do.
61a	Board of education, Binghamton, N. Y. Photographs. Cards of photographs of pupils' work. Collectivity under State of New York.	
7	Board of education, Boston, Mass. Photographs, reports, blanks, pupils' work. 132 cards occupying 4 units of installation. 62 portfolios; 51 bound volumes; 4 show cases, manual training; 3 wing frames, manual training. Boston was one of the 8 cities to prepare a complete line of work in all grades.	Grand prix.
8	Board of education, California State, Sacramento. Photographs, reports, laws, blanks. 16 cards. 1 report.	Gold medal.
9	Board of education, Chicago, Ill. Examination of teachers; courses of study, pupils' work, reports, blanks. Child study, physical measurements. Photographs. 134 cards, occupying 4 units of installation, 44 bound volumes. 2 cases manual training, 1 portfolio. Chicago was one of the 8 cities to prepare a complete line of work in all grades. Portions of the exhibit went to the French and Russian ministries of public instruction.	Grand prix.
10	Board of education, Cleveland, Ohio. Photographs, reports, blanks. 1 volume administration blanks. 4 cards of photographs.	Silver medal.
11	Board of education, Denver, Colo. Photographs, reports, blanks, pupils' work. 132 cards 22 bound volumes. 2 portfolios of sloyd work, cylinders. Denver was one of the 8 cities to prepare complete line of work in all grades. Much of the exhibit was sent to Russia at the close of the Exposition.	Gold medal.
14a	Board of education, Erie, Pa. Photographs, reports, blanks. 2 volumes reports. Collectivity with Harrisburg and Wilkesbarre.	Do.
35a	Board of education, Galesburg, Ill. Report. History of the high school. Collectivity under State of Illinois.	
12	Board of education, Kansas City, Mo. Reports and photographs. 2 cards.	
8a	Board of education, Los Angeles, Cal. Photographs, reports, blanks, pupils' work. 1 card. Collectivity under State of California.	
13a	Board of education, Malden, Mass. Public-school work. Included in State exhibit. Collectivity under State of Massachusetts.	
13	Board of education, Massachusetts State, Boston. Annual report; school reports of the 353 towns and cities of the State; monographs, catalogues, office blanks. 165 cards, occupying 5 units of installation. 26 portfolios. 105 bound volumes; 4 show cases; 6 framed photographs; 87 volumes Massachusetts State reports. The Massachusetts State exhibit was prepared under the auspices of the board of Paris Exposition managers of that State and came from 6 of the principal cities of the State outside of Boston. It was a very complete and scientific exhibit illustrating work in all grades.	Grand prix.
14	Erie, Harrisburg, and Wilkesbarre (collectivity) Pupils' work; reports.	Gold medal.
61b	Board of education, Middletown, N. Y. Photograph of buildings, pupils' work. 1 card. Collectivity under State of New York.	
15	Board of education, Minneapolis, Minn. Photographs, reports. 1 report; 5 photographs.	
16	Board of education, Nashua, N. H. Photographs, pupils' work. 4 cards. 1 volume reports.	
17	Board of education, Newark, N. J. Photographs, reports, blanks, pupils' work. 60 cards, occupying 2 units of installation. 31 bound volumes. 3 framed photographs. Newark was one of the 8 cities selected to prepare work in all grades. Exhibit presented to French ministre de l'instruction publique.	Do.
13b	Board of education, New Bedford, Mass. Public school work. Collectivity under State of Massachusetts.	Collective award
18	Board of education, New York City. Organization, management, equipment of public school system, results. 231 cards occupying 7 units of installation; 211 bound volumes; 4 show cases; 3 framed photographs. One of the 8 cities to prepare work in all grades. In addition the projectoscope exhibition of school activities displayed throughout the summer in the Palace of Social Economy was prepared and installed at the expense of the city. At the close of the Exposition about 50 per cent of the exhibit was given to the French and Russian ministries of public instruction.	Grand prix.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS I.—ELEMENTARY EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
19	Board of education, Omaha, Nebr. Photographs, reports, blanks used, pupils' work. 8 portfolios; 1 bound volume.	Gold medal.
20	Board of education, Paterson, N. J. Photographs, reports, blanks, pupils' work. 5 cards; 2 bound volumes.	Bronze medal.
21	Board of education, Pensacola, Fla. Photographs, reports, blanks, pupils' work. 5 cards; 9 bound volumes.	
55b	Board of education, Peoria, Ill. Photographs. Collectively under State of Illinois.	Collective award.
22	Board of education, Rhode Island State, Providence, R. I. Photographs, reports, laws, blanks. 18 cards; 1 volume reports; 1 volume blanks, etc.	Silver medal.
61c	Board of education, Rochester, N. Y. Photographs of kindergarten. 15 cards of kindergarten. Collectively under New York.	Collective award.
61d	Board of education, Saratoga Springs, N. Y. Drawing work. 2 portfolios. Collectively under State of New York.	
13c	Board of education, Somerville, Mass. Public-school work. Included in State exhibit. Collectively under State of Massachusetts.	Do.
13d	Board of education, Springfield, Mass. Public-school work. Included in State exhibit. Collectively under State of Massachusetts.	Do.
23	Normal-school system, State of New York (12 schools) Collective exhibit to which the principal contributors were Oswego, Potsdam, and Fredonia; occupied 2 units of installation and illustrated methods of training pupils for teaching, equipment of schools; specimen work of pupils and publications of faculty; monograph of normal school idea.	Gold medal.
24	Normal-school system, State of Massachusetts (10 schools) Collective exhibit; illustrating plant and equipment, and special development of certain subjects of the curriculum; occupied 1 unit of installation.	Do.
25	Normal-school system, Westchester, Pa. Photographs, pupils' work.	Do.
27	Wilson, Mrs. L. L. W., normal school, Philadelphia. Occupied 2 units of installation; illustrated most improved methods of teaching nature study in practice and normal departments.	Do.
28	Training school for teachers, New York City. One large case of material illustrating the teaching of nature study, and particularly the products of a farm.	Do.
29	Board of education, St. Louis, Mo. Photographs, pupils' work. 37 cards; 2 volumes; 8 portfolios; one of the 8 cities to prepare work in all grades. Presented at close of Exposition to the city of Paris.	Grand prix.
30	Board of education, Tacoma, Wash. Photographs, reports, blanks. 2 cards.	
56a	Board of education, Terre Haute, Ind. Historical sketch; administrative forms; photographs. 3 cards. 3 bound volumes. Collectively, State of Indiana.	Collective award.
31	Board of education, Toledo, Ohio. Photographs, reports, blanks, pupils' work. 5 cards; 1 report.	
61e	Board of education, Utica, N. Y. Photographs, reports, blanks, pupils' work. 3 cards. Collectively, State of New York.	Do.
32	Board of education, Washington, D. C. Photographs, pupils' work. 99 cards. A series of 600 splendid photographs illustrating all phases of school life under a city system. Presented to ministry of public instruction. France.	Gold medal.
13c	Board of education, West Springfield, Mass. Public school work; photographs, reports, blanks. Included in State exhibit of Massachusetts. Collectively, State of Massachusetts.	Collective award.
61f	Board of education, Whitehall, N. Y. Manual-training work of high school pupils. 1 portfolio. Collectively, State of New York.	Do.
14b	Board of education, Wilkesbarre, Pa. Portfolio of drawings. 1 portfolio, drawings. Collectively, State of Pennsylvania.	Gold medal.
13f	Board of education, Worcester, Mass. Public-school work. Included in State exhibit of Massachusetts. Collectively, State of Massachusetts.	Collective award.
14c	Board of school directors, Harrisburg, Pa. Photographs of buildings; reports, regulations. 5 photographs; 1 bound volume. Collective.	Gold medal.
33	Bureau of Education, U. S. A., Washington, D. C. Charts, statistics, publications. 160 volumes of publications of the Bureau. 20 charts, showing growth of public education in the United States for 10 years.	Grand prix.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 1.—ELEMENTARY EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
34	Central School Supply House, Atlas Block, Chicago Relief map of the United States.	
35	Denton Brothers, Wellesley, Mass. Natural-history collections for school use. Improved method of mounting butterflies for museum purposes. Exhibit installed in Esplanade des Invalides.	
36	Department of education, United States Commission to Paris Administrative and organization blanks of public-school systems. 19 monographs on education in the United States. Graphic charts illustrating educational development in the United States. Photographs, publications, and results obtained. Included all material prepared under auspices of the Commission.	Gold medal.
37	Hawaii, department public instruction, Honolulu Installed in Hawaiian exhibit, Trocadero. Pupils' work, government reports.	Do.
38	Kamehameha Institute, Hawaii Installed in Hawaiian exhibit, Trocadero section. Pupils' work.	Gold medal.
39	Draper, Andrew Sloan, University of Illinois, Champaign Monograph on educational organization and administration.	Silver medal.
40	Educational Review, New York City Publications, monthly magazine. 2 bound volumes; 8 copies monthly.	Gold medal.
41	Harris, William T., Commissioner of Education, Washington, D. C. Monograph on elementary education.	Grand prix.
42	Hinsdale, B. A., University of Michigan, Ann Arbor Monograph on training of teachers.	Silver medal.
43	Howell, Edwin E., Washington, D. C. 5 relief maps of the continents and adjacent ocean bottoms.	Honorable mention.
44	Inland Publishing Company, Terre Haute, Ind. School and college text-books.	
45	Journal of Education, Boston, Mass. Publications, weekly paper. 2 volumes.	Gold medal.
46	Milton Bradley Company, Springfield, Mass. Materials and appliances for kindergartens. 33 cards; 8 volumes; 9 boxes appliances. Occupied 1 unit of installation.	Do.
47	Morrison, Gilbert B., Kansas City, Mo. Monograph on school architecture and hygiene.	Silver medal.
48	Mott, John M., 6106 Woodlawn avenue, Chicago Phonetic alphabet with spellings in 5 languages. 1 volume.	Honorable mention.
49	National German-American Teachers' Seminary, Milwaukee, Wis. Herbarium of the flora of the United States. 30 portfolios.	
52a	New York Education, Albany, N. Y. Publications, monthly magazine. 2 volumes. Collectivity, pedagogic press.	Collective award.
50	Normal Instructor, Dansville, N. Y. Publication, The Normal Instructor. 2 volumes.	
53b	Pennsylvania School Journal, Harrisburg, Pa. Publications, monthly magazine. Collectivity, pedagogic press.	Do.
51	Perry Pictures Company, Malden, Mass. Photographs. Reproductions of works of art in cheap form for school purposes. 33 cards, 2 portfolios.	Gold medal.
52	Prang Educational Company, New York City. Educational publications, illustrating system of drawing through 8 years of elementary school work. Installed in Esplanade des Invalides.	Do.
53	Presse Pédagogique. School Bulletin. New York Education. Pennsylvania School Journal. Western School Journal. Collective exhibit of journals published for educational public; includes all journals not otherwise catalogued.	Silver medal.
54	Public instruction, Colorado State department of, Denver, Colo. Photographs, reports, laws, blanks. 5 cards, 2 volumes reports.	
55	Public instruction, Illinois State department of, Springfield, Ill. Photographs, reports, laws, blanks. 6 cards, 1 volume report.	Gold medal.
56	Public instruction, Indiana State department of, Indianapolis, Ind. Photographs, reports, laws, blanks. 1 card, 2 volumes reports.	Do.
57	Public instruction, Iowa State department of, Des Moines, Iowa. Photographs, reports, laws, blanks. 9 cards, 1 volume report.	
58	Public instruction, Maryland State department of, Baltimore, Md. Photographs of buildings, etc. 2 volumes reports.	
59	Public instruction, Montana State department of, Helena, Mont. Pamphlets. 1 volume report.	
60	Public instruction, Nebraska State department of, Lincoln, Nebr. Reports, laws, blanks. 4 cards, 1 volume report.	
61	Public instruction, New York State department of, Albany, N. Y. Reports, blanks, publications. 33 cards; 16 volumes reports; 2 portfolios; occupied 1 unit of installation. Exhibit prepared from a special fund voted by New York legislature. 6 cities and towns of the State furnished most of the material. The chief point of the exhibit was the series of 19 monographs on educational topics provided for by this fund.	Grand prix.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 1.—ELEMENTARY EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
62	Public instruction, North Carolina State department of, Raleigh, N. C. Reports, blanks, laws. 2 volumes reports.	Gold medal.
63	Public instruction, Pennsylvania State department of, Harrisburg, Pa. Reports, blanks.	
64	Public instruction, South Dakota State department of, Pierre, S. Dak. Photographs, reports, laws, blanks. 2 cards, 1 volume report.	
65	Public instruction, Wisconsin State department of, Madison, Wis. Photographs, reports, laws, blanks. 4 cards, 2 volumes reports.	Do.
536	School Bulletin, Syracuse, N. Y. Publications, monthly paper.	Collective award.
66	School Journal, New York. Publications, weekly paper.	Bronze medal.
67	Silver, Burdett & Co., Boston and New York. Educational publications, numbering 200 volumes. Installed in Esplanade des Invalides.	Silver medal.
68	Stern's School of Languages, New York City. Method of instruction in French and German. 1 case of books.	Bronze medal.
53d	Western School Journal, Topeka, Kans. Publication, monthly magazine. 2 volumes.	Collective award.
69	New York Teachers' Magazine. Publication.	Bronze medal.
70	Popular Educator, Boston. Publication.	Do.
71	Public School Journal, Bloomington, Ill. Publication.	Do.
72	School and Home Education, Bloomington, Ill. Publication.	Do.
(1)	National Educational Association, Department of Art.	Grand prix.

CLASS 2.—SECONDARY EDUCATION.

1	Albany Female Academy, Albany, N. Y. 1 framed chart, with photographs, showing foundation and growth of earliest institution for higher instruction of women.	Honorable mention.
2	American Book Company, New York. Educational publications. (See also Class 1.)	Grand prix.
3	American School Board Journal, Milwaukee, Wis. Publications, monthly magazine. 2 volumes.	(See Class 1.)
4	American School Furniture Company, New York. School furniture and appliances. Installed in Esplanade des In- valides.	
5	Bardeen, C. W., Syracuse, N. Y. Educational publications. (See also Class 1.)	Gold medal.
6	Board of education, Albany, N. Y. Photographs, reports, blanks, pupils' work. Occupying 1 unit of installation. (See also Class 1.)	Do.
7	Board of education, Boston, Mass. Photographs, reports, blanks, pupils' work. Occupying 1 unit of installation. (See also Class 1.)	Grand prix.
8	Board of education, California State, Sacramento, Cal. Photographs, reports, blanks.	Do.
9	Board of education, Chicago, Ill. Courses of study and pupils' work in high schools. Photographs of buildings, laboratories, gymnasiums; physical measurements. Occu- pying 1 unit of installation. (See also Class 1.)	
10	Board of education, Cleveland, Ohio. Photographs, reports, blanks, drawing work.	Silver medal.
11	American Museum Natural History, New York. Pamphlets showing outline of free lectures given before schools; sample sets of lantern slides for illustrating lectures.	Gold medal.
12	Board of education, Denver, Colo. Photographs, reports, blanks, pupils' work. Occupying 1 unit of in- stallation. (See also Class 1.)	Do.
13a	Board of education, Malden, Mass. Public-school work. Collectivity, State of Massachusetts.	Collective award.
13	Board of Massachusetts State, Boston. Annual reports; school reports of the 353 towns and cities of the State; monographs, catalogues. Office blanks. Occupying 1 unit of installation. (See also Class 1.)	Grand prix.
14	Board of education, Minneapolis, Minn. Photographs, reports (public schools).	Silver medal.
15	Board of education, Newark, N. J. Photographs, reports, blanks, pupils' work. Occupying 1 unit of installation. (See also Class 1.)	
16	Board of education, New York City. Organization, management, equipment of high-school system; re- sults obtained. Occupying 1 unit of installation. (See also Class 1.)	Grand prix.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 2.—SECONDARY EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
17	Board of education, Omaha, Nebr. Photographs, reports, blanks used, pupils' work.	
13b	Board of education, Somerville, Mass. Public-school work. Collectivity under State of Massachusetts.	Collective award.
13c	Board of education, Springfield, Mass. Public-school work. Collectivity under State of Massachusetts.	Do.
18	Board of education, St. Louis, Mo. Photographs, pupils' work.	Grand prix.
19	Board of education, Vermont State, Montpelier, Vt. Photographs, reports, laws, blanks. 13 cards; 1 report.	
20	Board of education, Washington, D. C. Photographs, pupils' work.	Silver medal.
13d	Board of education, Worcester, Mass. Public-school work. Collectivity under State of Massachusetts.	Collective award.
21	Brown, Elmer Elsworth, Berkeley, Cal. Monograph on secondary education.	Silver medal.
22	Denton Brothers, Wellesley, Mass. Natural-history collections for schools. (See also Class 1.)	Do.
23	Bureau of Education, United States., Washington, D. C. Collective exhibit of photographs, publications, and results obtained in high-school work. Administrative blanks, etc.	Grand prix.
24	Educational Review, New York Publications. (See also Class 1.)	Gold medal.
25	Foot Mineral Company, Philadelphia, Pa. Collections of minerals for schools and colleges.	Silver medal.
26	Hinsdale, B. A., University of Michigan, Ann Arbor. Monograph on training of teachers.	See class 1.
27	Journal of Education, The, Boston, Mass. Publications. (See also Class 1.)	
28	Morrison, Gilbert B., Kansas City, Mo. School architecture and hygiene.	Do.
29	Perry Pictures Company, Malden, Mass. Publications and photographs, reproductions of art. (See also Class 1.)	Silver medal.
30	Prang Educational Company, New York City Educational publications. Installed in Esplanade des Invalides. (See also class 1.)	See class 1.
31	Public instruction, Colorado State department of, Denver, Colo. Photographs, reports, laws, blanks. (See also class 1.)	
32	Public instruction, New York State department of, New York Statistics, courses of instruction for secondary schools, photographs. (See also class 1.)	Grand prix.
33	School Journal, New York Publications. Weekly paper.	
34	School Review, Chicago Publications. Monthly magazine devoted to secondary schools. 2 volumes.	Gold medal.
35	Troy Female Seminary. "Emma Willard and her pupils." Publication. 1 volume.	
36	Silver, Burdett & Co., Boston and New York Educational publications. Secondary education. (See also class 1.)	Grand prix.
37	Society, Beck Literary, Albany Academy, Albany 1 framed chart and photographs showing organization of typical students' debating society.	Honorable mention.
38	Thiry, J. H., Long Island City, N. Y. Statistics and reports relating to school savings banks. 1 framed chart.	
39	Velasco School of Languages, The, 283 Schermerhorn street, Brooklyn, N. Y. Portfolios of written work.	
40	Washington University, St. Louis, Mo. Manual-training department. 6 frames of manual-training work; 1 portfolio.	Gold medal.

CLASS 3.—HIGHER EDUCATION.

1	Adams, Herbert B., Baltimore, Md. Monograph on summer schools and university extension.	Silver medal.
2	American Book Company, New York. Publications for superior education.	Do.
3	American Library Association, Albany, N. Y. Statistics, publications, library appliances. 10 small boxes of appliances; 7 wing frames complete; 2 traveling libraries; 460 books; 25 portfolios, etc. 10 framed photographs; occupying 1 alcove of 7 units of installation, prepared by the New York State Library for the American Library Association.	Grand prix.
4	American School Furniture Company, New York City School furniture and appliances.	

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 3.—HIGHER EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
5	Association of Collegiate Alumnae, 183 Delaware avenue, Buffalo, N. Y. Charts, photographs, methods specially applied to superior education of women. 33 cards; 7 portfolios Sargent's photographs; occupying 1 unit of installation. Exhibit prepared by special committee, and covering work of all institutions for higher education of women.	Gold medal.
6	Bardcen, C. W., Syracuse, N. Y. Publications and educational books.	
7	American Numismatic and Archaeological Society, New York Specimens of coins, pamphlets, and data concerning coinage. Installed in Group III.	Silver medal.
8	Kuniz, George S., New York "Folklore," a publication. Installed in Group III.	Bronze medal.
12a	Brown, Herald, Providence, R. I. Publication of students. 1 volume. Collectivity of college press.	
9	Bryn Mawr College, Bryn Mawr, Pa. Photographs, publications, charts, special work, illustrating graduate courses in the college. 29 cards; 2 frames of pamphlets; 30 publications of students; 6 publications faculty.	Gold medal.
10	Cattell, James McKeen, Columbia University, New York Monograph on scientific societies and associations.	Silver medal.
11	Cercle Francais, Harvard University, Cambridge, Mass., by James Hazen Hyde. Photographs, programmes, publications, charts of methods of the society, statistics.	Do.
12	College press.	
12b	Columbia Spectator, New York City Publication. Collectivity of college press.	
13	Columbia University, New York City University publications, library, education, psychology and law. 66 cards; 2 framed photographs; 81 volumes; 2 portfolios, occupying 2 units of installation, giving a very complete idea of the decorations and working equipment of the building. This exhibit illustrated particularly the department of language, and especially the interrelation of the library and other faculties.	Gold medal.
14	Congressional Library, Washington, D. C. Photographs, publications, administrative forms and blanks. 1 framed photograph; portfolio; 33 cards occupying 1 unit of installation, giving a very complete idea of the decorations and working equipment of the building.	Grand prix.
15	Cornell University, Ithaca, N. Y. Charts, publications, photographs of appliances of the university, and of engineering and pedagogical sections. 65 cards; 1 framed photograph; 59 volumes. This exhibit was designed to illustrate advance work in civil and mechanical engineering.	Gold medal.
16	Dana Natural History Society, Albany, N. Y. Publications. 1 volume.	Bronze medal.
17	Department of Education, United States Commission to Paris Collective exhibit of material illustrating phases of college work; series of graphic charts illustrative of educational development in the United States; student publications in American colleges; theological schools; typical college games and sports. 16 charts.	Grand prix.
18	Educational Review, New York Publication, monthly magazine. 2 volumes.	Gold medal.
19	Foote Mineral Company, Philadelphia, Pa. Collections of minerals for schools and colleges. Installed in Esplanade des Invalides. (See also class 1.)	Silver medal.
12c	Harvard Crimson, Cambridge, Mass. Publication of students. Collectivity of college press.	
20	Harvard University, Astronomical Observatory, Cambridge, Mass. Charts, astronomical photographs, illuminated photographs. 99 cards occupying 3 units of installation; 18 photographic plates illuminated by electricity. One of the most complete and scientific exhibits in the section.	Grand prix.
21	Harvard University, Cambridge, Mass. Photographs, charts, maps, publications. Peabody Museum: Glass models of flowers; 1 map. 66 cards occupying 2 units of installation. 23 volumes; 18 framed pictures. This exhibit illustrated system of endowments. The law and theological departments.	Do.
22	Hemmett, J. C., 108 Fulton Street, New York City Photographs of sports and games in American colleges. 1 framed photograph. 33 cards occupying 1 unit of installation; 2 portfolios.	Bronze medal.
12d	Illini, The, Champaign, Ill. Publication of students. 1 volume. Collectivity of college press.	
23	Johns Hopkins University, Baltimore, Md. Scientific publications; maps of solar spectrum; work in biology, pathology, geology, and climatology. 99 cards occupying 3 units of installation; 133 volumes diffraction gratings; 8 books Hebrew bible spectrum; 14 frames.	Grand prix.
24	Lehigh University, South Bethlehem, Pa. Photographs, publications, statistical charts. 9 cards; 2 framed photographs.	

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 3.—HIGHER EDUCATION—Continued.

No.	Name and description of exhibits.	Award.
25	MacFarlane, Alexander, South Bethlehem, Pa. Treatise upon geometry in space.	
26	Massachusetts Institute of Technology, Boston, Mass. Charts, statistics, publications, photographs, programmes, and work illustrating particularly the engineering departments. 99 cards occupying 3 units of installation; 13 portfolios specimen of work; 6 framed architectural plans.	Gold medal.
27	Mendenhall, T. C., Worcester, Mass. Monograph on scientific technical and engineering education.	Silver medal.
28	Michelson, A. A., Chicago, Ill. Physical apparatus. Harmonic analyzer with descriptive pamphlets; interferometer.	Grand prix.
29	Rowlands, H. A., Baltimore, Md. Diffraction gratings.	Do.
30	Mount Holyoke College, Mount Holyoke, Mass. Map, monographs.	
31	Oberlin College, Oberlin, Ohio. Photographs, statistical charts. 3 cards	
32	Parsons, James Russell, University of the State of New York, Albany, N. Y. Monograph on professional education.	Silver medal.
33	Perry, Edward Delavan, Columbia University, New York. Monograph on the American university.	Do.
34	Prang Educational Company, New York City. Educational publications. Installed in Esplanade des Invalides.	
35	Princetonian, Princeton, N. J. Publication. 1 copy. Collectivity of college press.	Do.
36	New York University, School of Pedagogy, New York. Charts, plans and investigations in the pedagogic department. 16 cards; 5 portfolios; 7 brochures.	
37	Rutgers College, New Brunswick, N. J. Photographs, charts, statistics. 1 portfolio.	Bronze medal.
38	Silver, Burdett & Co., New York. School publications and text-books. Installed in Esplanade des Invalides.	
39	Smith, Harlan J., New York. An archeological study of Lytton, British Columbia; pamphlet.	
40	Stevens Institute of Technology, Hoboken, N. J. Photographs, publications. 6 cards; photographs.	Gold medal.
41	Teachers' College, Columbia University, New York City. Organization, equipment, results obtained in training of teachers. 2 framed photographs; 66 cards occupying 2 units of installation; 1 long show case of pupils' work and scientific instruments.	Silver medal.
42	Thomas, M. Carey, Bryn Mawr College, Bryn Mawr, Pa. Monograph on education of women.	Gold medal.
43	University of California, Berkeley, Cal. Architects' plans of buildings and grounds. 33 cards occupying 1 unit of installation. Architectural plans; 5 portfolios.	Do.
44	University of Chicago, Chicago, Ill. Physical apparatus, astronomy, photographs; University Press exhibit, University extension division; charts, publications. 33 cards; 1 case of books University Press; 84 other volumes; physical apparatus from Ryerson laboratory.	
45	University of Colorado, Boulder, Colo. Photographs, charts, statistics, 1 portfolio. Thesis of C. S. Brown. 3 cards.	
46	University of Iowa, Iowa City, Iowa. Photographs of buildings, special publications. 3 framed photographs.	Grand prix.
47	University of Pennsylvania, Philadelphia, Pa. Charts, graphics, and photographs illustrative of the department. 133 cards, archaeology, occupying 4 units of installation; 33 cards, general; 11 volumes; 1 framed photograph; 4 show cases.	Gold medal.
48	University of Princeton, Princeton, N. J. Photographs, publications, statistical charts. 66 cards; 1 framed picture; 1 show case; 53 bound volumes; coat of arms, etc., illustrating charts on nonprofessional post-graduate work.	Grand prix.
49	University of the State of New York, Albany, N. Y. Methods of education by means of reading and circulating libraries.	Do.
50	University of the State of New York, museum department, Albany, N. Y. Publications pertaining to paleontology. 28 volumes.	
51	University of Wisconsin, Madison, Wis. Collection of charts, graphics, photographs, special methods and investigations. 16 charts; 6 volumes; 1 show case samples chemistry.	Gold medal.
52	Vassar College, Poughkeepsie, N. Y. Special work in history and sociology. 7 cards.	
53	Wake, C. S., Field Columbian Museum, Chicago. Publication; philosophical diagrams. 1 volume.	Do.
54	Wellesley College, Wellesley, Mass. Publications; work of the college in philosophy and English literature. 26 cards.	



A-5. MISCELLANEOUS ALCOVE. AND INDIAN EXHIBIT, CHAMP DE MARS.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 3.—HIGHER EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
54	West, Andrew Fleming, Princeton University, Princeton, N. J. Monograph on the American college.	Silver medal.
55	Yale University, New Haven, Conn. Exhibit from Sheffield School; exhibit relating to paleontology. 1 framed photograph (geology). 33 cards occupying one unit of installation; 1 show case, models; 1 cast, giant anthropod.	Gold medal.

CLASS 4.—SPECIAL EDUCATION IN FINE ARTS.

1	American Book Company, New York. School publications and text-books.	
2	Art Students' League of New York, 215 West Fifty-seventh street, New York City. Students' work, in all departments. 33 cards, occupying 1 unit of installation; 1 plaster cast.	Gold medal.
3	Bailey, Henry, Boston, Mass. Monograph on the history of art education in Massachusetts.	
4	Clarke, Isaac Edwards, Department of Education, Washington, D. C. Monograph on artistic and industrial education.	Silver medal.
5	Art Institute of Chicago, Chicago. Illustrative courses of instruction; statistics, publications, work of students. 1 framed photograph; 33 cards, occupying 1 unit of installation; 5 portfolios; 2 pictures.	Gold medal.
6	Normal Art School, Boston, Mass. Illustrative work of school. 33 cards, occupying 1 unit of installation; 1 framed photograph.	Do.
7	Prang Educational Company, New York. Educational publications.	
8	Silver, Burdett & Co., New York. School publications and text-books.	
9	Massachusetts Institute of Technology, Boston, Mass. Work from architectural department.	Do.

CLASS 5.—SPECIAL EDUCATION IN AGRICULTURE, AGRICULTURAL BUILDING.

[Higher or scientific education in agriculture, veterinary science, and forestry; instruction in which theory takes precedence over practice; instruction in which practice takes precedence over theory; practical instruction in apprentice schools; special schools for technical instruction in industries related to farming; special agricultural education in normal schools for the training of teachers in colleges, in schools, and in primary schools; instruction by consulting or visiting professors; practical instruction.]

1	American Book Company, New York City. School publications and text-books.	Silver medal.
2	Dabney, Charles W., University of Tennessee, Knoxville. Monograph on agricultural education.	Gold medal.
3	Department of Education, United States Commission to Paris. Collective exhibit of schools of agriculture and experiment stations. Installed in Agricultural Department.	Grand prix.
4	Baron de Hirsch Agricultural School, Woodbine, N. J.	Silver medal.

CLASS 6.—SPECIAL INDUSTRIAL AND COMMERCIAL EDUCATION.

1	Albany Business College, Albany N. Y. Students' work, statistics, publications. 33 cards, 8 volumes.	Gold medal.
2	American Book Company, New York City. School publications and text-books.	Do.
3	Board of Education, Boston, Mass. Evening industrial drawing schools. 33 cards, 3 portfolios.	Do.
4	Bureau of Education, U. S. A., Washington, D. C. Charts, statistics, publications bearing on commercial and industrial education.	Grand prix.
5	Bureau of Indian Affairs, U. S. A., Washington, D. C. Collective exhibit of Indian education. 33 cards; 1 frame sewing; 1 canoe; 1 crayon head; 2 saddle blankets; 1 frame of lace; 1 show case of work; 3 baskets; 1 elk skin; 15 volumes; 4 portfolios. Complete exhibit occupied 3 units of installation.	Do.
6	Carlisle Indian School, Carlisle, Pa. Photographs, charts, statistics, pupils' work.	Gold medal.
7	Colored Industrial Institute, Pine Bluff, Ark. Literary work; map and free-hand drawing. Herbarium. 5 volumes; installed with negro exhibit in Social Economy building.	Bronze medal.

List of exhibitors and exhibits, Group I, education, with awards received—Continued.

CLASS 6.—SPECIAL INDUSTRIAL AND COMMERCIAL EDUCATION—Continued.

No.	Name and description of exhibit.	Award.
8	Department of Public Instruction, State of New York..... Nineteen monographs on education in the United States, edited by Nicholas Murray Butler.	Grand prix.
9	Hailman, William N., Dayton, Ohio..... Monograph on education of the Indian.	Silver medal.
10	Haines Industrial Institute, Augusta, Ga..... Sewing done by young colored girls. 10 cards. Installed with negro exhibit in social economy section.	Honorable mention.
11	Hampton Normal and Agricultural Institute, Hampton, Va..... Photographs, charts, statistics, pupils' work. 33 cards, installed with negro exhibit, Social Economy building.	Grand prix.
12	Heald's Business College, San Francisco, Cal..... Students' work. 4 volumes. 1 portfolio.	Silver medal.
13	Howard University, Washington, D. C..... Charts and photographs illustrating methods of teaching among the colored people. 8 cards. Installed with negro exhibit.	Gold medal.
14	James, Edmund J., University of Chicago, Chicago..... Monograph on commercial education.	Silver medal.
15	Metropolitan Business College, Chicago..... Students' work. Photographs. 5 volumes.	Gold medal.
16	New York Trade School, East Sixty-seventh street, New York..... Photographs, charts, statistics, pupils' work. 66 cards, occupying 2 units of installation. 2 framed pictures.	Grand prix
17	Packard's Business College, New York City..... Students' work, statistics, publications. 8 volumes.	Gold medal
18	Pierce Business College, Philadelphia, Pa..... Students' work, statistics, publications. 2 portfolios; 2 volumes.	Do.
19	Massachusetts Institute of Technology, Boston..... Higher industrial and technical work in shops and laboratories.	Grand prix.
20	Roger Williams University, Nashville, Tenn..... Photographs and catalogue. 1 card. Installed with negro exhibit.	Bronze medal.
21	Soulé Commercial College and Literary Institute, New Orleans, La..... Students' work. 1 portfolio. 1 album; 2 volumes.	Silver medal.
22	Spencerian Commercial School, 422 Superior street, Cleveland, Ohio..... Students' work. 4 volumes.	Gold medal.
23	Tuskegee Normal and Industrial Institute, Tuskegee, Ala..... Exhibit of 28 industries connected with the school. 5 cards; 15 swinging frames; 1 framed picture. Installed with negro exhibit, Social Economy building.	Do.
24	University of Atlanta, Atlanta, Ga..... Charts showing the development of people of color in the United States. 32 cards installed with negro exhibit, Social Economy build- ing.	Silver medal.
25	University Fisk, Nashville, Tenn..... Written work by colored students; photographs. 15 volumes writ- ten work. 6 cards. Installed with negro exhibit, Social Economy building.	Do.
26	Washington, Booker T., Tuskegee Institute, Tuskegee..... Monograph on education of the negro.	Do.
27	Clafflin University, Orangeburg, S. C..... Publications, photographs, and students' work. Installed with negro exhibit.	Honorable mention.
28	Agricultural College and Mechanics Institute, Greensboro, N. C..... Publications, photographs, student's work. Installed with negro exhibit.	Silver medal.
29	Central Tennessee College, Nashville, Tenn..... Publications, photographs, students' work. Installed with negro exhibit.	Bronze medal.
30	Berea College, Berea, Ky..... Publications, photographs, students' work. Installed with negro exhibit.	Silver medal.

COLLABORATORS.

Gold medals.—Class 1: George E. Gay, Malden, Mass.; Will S. Monroe, Westfield, Mass.; J. B. Poucher, Oswego, N. Y.; class 6: Nicholas Murray Butler, New York.

Silver medals.—Class 1: A. J. Foshay, Los Angeles, Cal.; S. P. Moulthrop, Rochester, N. Y.

GROUP XVI.—SOCIAL ECONOMY.

The technical part of the report of the social economy section was prepared by Mr. W. F. Willoughby, expert in the Bureau of Labor, Washington, D. C. His long experience in most of the subjects covered by the classification, his work as special agent in preparing a portion of the exhibit, and his position as a member of the class, group, and superior juries rendered him especially well fitted to undertake this task.

As the two groups, education and social economy, were under one director, it follows, as a matter of course, that what has been said of Group I in regard to the formation of the department, limitations of time, space, and money, preparation of material, shipping, and installation is applicable to Group XVI. A brief résumé, therefore, from an administrative point of view, of some of the conditions peculiar to this group will form a sufficient preface to the main report by Mr. Willoughby.

The subjects embraced in Group XVI were of such a varied nature that it was necessary to employ experts as special agents of the department to supervise the preparation and collection of material.

In classes 101, 102, 105, 106, and 109, Mr. W. F. Willoughby, of the Bureau of Labor, was appointed special agent; in classes 103 and 104, Dr. Edward D. Jones, of the University of Wisconsin; in classes 108 and 110, the League for Social Service of New York City, acting through its president, Dr. Josiah Strong, and its secretary, Dr. W. H. Tolman; in class 111, Dr. Samuel Abbott, of the State board of health, Boston; in class 112, Homer Folks and Edward T. Devine, of New York City, for charities and hospitals, and T. E. McGarr, secretary of the New York State lunacy commission, Albany, for the care and treatment of the insane. The work done by this staff was remarkably brilliant, considering the short space of time in which the subjects were to be systematized, and not in a single instance was there a failure to present a substantial and creditable synopsis of social and economic conditions existing in the United States.

The United States Commission is greatly indebted to these gentlemen for their painstaking work, undertaken for the most part at a nominal rate of compensation and out of genuine love for the subject. For details of these various exhibits the reader is referred to the special reports hereinafter presented. The success of the charities exhibit was due to the special fund raised by several gentlemen in New York City, and of which special notice is in another section of this report.

Mr. Walter S. Allen, secretary of the Massachusetts board of managers to the Paris Exposition, is deserving of great credit for his active interest in many of the topics embraced in this group, and for

his untiring energy in securing a magnificent representation from the State of Massachusetts in nearly all the classes of the group.

The French classification, in some instances, did not apply to American conditions; particularly was this so in classes 102, 104, and 107, and the exhibits were therefore meager in those classes. In the other classes, however, the analogy of existing conditions was sufficiently close to warrant proceeding upon the lines of the official classification. The complete plan of preparation is set forth in the preliminary circulars published by this department, copies of which may be found in the appendix.

The space assigned to Group XVI was in two parts of the grounds. Classes 101 to 110, inclusive, were installed in the palace of social economy, at the entrance on the Place de l'Alma, and Classes 111 and 112 in the west gallery of the agricultural building, Champ de Mars. The total area in the palace of social economy, of which the term "Group XVI" was the popular designation, was 980 square feet. Of this amount 140 square feet were reserved for the American Library Association exhibit, transferred from Group I. In Classes 111 and 112 the United States had 1,112 square feet, divided about equally between the two classes.

Exactly the same method of installation was adopted in these spaces as in Group I, and the same unit of installation was used. The only exceptions were in a small alcove granted the Equitable Insurance Company and in the model bath room in class 111. The material for Group XVI, with the exception of that prepared by Dr. Abbott, was sent to the headquarters of the department, at the capitol, Albany, N. Y., where it was put into exhibit form under the direction of Dr.

Edward D. Jones, who worked actively with the department from June, 1899, to May, 1900.

The number of cases and weight of material shipped to the Group XVI section was as follows:

Number of packages by U. S. cruiser <i>Prairie</i>	126
Number of packages by other vessels.....	157
Total.....	283
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Weight of goods forwarded by <i>Prairie</i>pounds..	17,265
Weight of goods forwarded by other vesselsdo.....	24,271
Total.....	41,536

JURIES IN GROUP XVI.

There were assigned to the United States in Group XVI seven jurors and one alternate. The persons recommended to and appointed by the Commissioner-General were as follows: In class 103, Dr. Edward D. Jones, Madison, Wis.; in class 105, W. F. Willoughby, Washington,

D. C.; in class 107, Arthur Ladd Colby, Philadelphia; in class 108, Jane Addams, Chicago; in class 109, M. Percy Peixotto, Paris; in class 111, Dr. Samuel Leidy, Philadelphia; in class 112, Dr. W. H. Tolman, New York, with Joseph McKeehan, of Dickinson College, Pa., as alternate. Of these jurors, Messrs. Jones, Willoughby, and Tolman were special agents of the department and knew thoroughly the nature and scope of the exhibit. The others were specialists in their respective classes. That the entire staff of jurors did faithful and thorough work was evident from the awards obtained. Miss Addams was vice-president of class 108. By virtue of this position she became a member of the group jury. Mr. Willoughby also was appointed vice-president of the group jury and a member of the superior jury. Both Groups I and XVI of our department had therefore United States jurors on the group and superior juries, a circumstance somewhat unique and offering extremely good evidence of the caliber of our staff of jurors. The following table summarizes the awards obtained in Group XVI:

GROUP XVI.

Class.	Number exhibitors not included in collective exhibit.	Grand prizes.	Gold medals.	Silver medals.	Bronze medals.	Honorable mentions.	Total awards.	Number collective exhibits.	Number exhibitors in collective exhibit.
101.....	4		2				2		
102.....	4		1				1		
103.....	110	3	5	12	7	21	51		
104.....	18			1	1	1	3	1	58 G. P.
105.....	27	2	7				9		
106 ¹	10	2	3	1	2	1	9		
107.....	11		2			4	6		
108.....	26	3	8	11			22		
109 ²	46	6	14	11	6		37		
110 ³	54	6	7	26			39	1	16 G. P.
111.....	101	1	20	47	8	9	85		
112 ⁴	120	7	26	23	17	6	79	1	23 G. P.
Total.....	532	30	95	132	41	45	343	3	97
Including collaborators.....		31	105	134	41	45	354		

¹ Three gold medals to collaborators.² One grand prize, one gold medal, and two silver medals to collaborators.³ Two gold medals to collaborators.⁴ Two gold medals to collaborators.

ECONOMIC MONOGRAPHS.

Group XVI was also supplemented by a series of monographs, 21 in number, covering the entire field very completely and forming a coherent, graduated treatment of the subjects in review, from which the exhibit could be analyzed and studied. Unfortunately, funds were not as available for the printing of this series as in the educational series. The State of Massachusetts, through the board of Paris exposition managers, printed ten of the series; the State of New York printed four; one was printed by the charities fund, two by the League

for Social Service, and one by the Salvation Army, while three of the contemplated series, Nos. 13, 15, and 18, were not printed at all. This series was in great demand and the supply was exhausted before the close of the Exposition, although great care was taken to give copies only to those who evinced a special interest in the exhibit. The list of monographs, with authors, is as follows:

I. The Social Economy Exhibit at the Paris Exposition of 1900. Richard Waterman, jr., of the department of education and social economy for the United States Commission to the Paris Exposition of 1900.

II. The Country and The People. Edward D. Jones, instructor in economics and statistics in the University of Wisconsin, Madison, Wis.

III. Resources and Industries. Edward D. Jones, instructor in economics and statistics in the University of Wisconsin, Madison, Wis.

IV. Commercial Institutions. Wilfred L. Schoff, chief of the foreign department in the Philadelphia Commercial Museum, Philadelphia, Pa.

V. Bureaus of Labor Statistics. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

VI. Employment Bureaus. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

VII. Inspection of Factories and Workshops. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

VIII. Inspection of Mines. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

IX. Regulation of the Sweating System. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

X. Industrial Arbitration and Conciliation. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

XI. Building and Loan Associations. William Franklin Willoughby, expert in the Department of Labor, Washington, D. C.

XII. Cooperation and Profit Sharing. N. P. Gilman, Meadville, Pa.

XIII. The Housing Problem. Lawrence Veiller, secretary of the tenement house committee, Charity Organization Society, New York City. (Not printed.)

XIV. Religious Movements and Social Progress. Josiah Strong, president of the League for Social Service, New York City.

XV. Municipal Movements and Social Progress. Frederick W. Speirs, instructor in history and economics in the Northeast Manual Training High School, Philadelphia, Pa. (Not printed.)

XVI. Industrial Betterment. William Howe Tolman, secretary of the League for Social Service, New York City.

XVII. Young Men's Christian Associations. H. S. Ninde, secretary of the international committee of the Young Men's Christian Associations, New York City.

XVIII. Trend of Social Economic Legislation. Robert H. Whitten, sociology librarian in the New York State Library, Albany, N. Y. (Not printed.)

XIX. The Past and Present Condition of Public Hygiene and State Medicine in the United States. Samuel W. Abbott, secretary of the Massachusetts State board of health, Boston, Mass.

XX. Social Relief Work of the Salvation Army. Commander Booth Tucker.

XXI. Care of Destitute, Neglected, and Delinquent Children. Homer Folks, secretary New York State Charities Aid Association.

NEGRO EXHIBIT.

The French classification in class 110 presented an excellent opportunity for demonstrating the efforts which have been made in this country toward improving the condition of the negro race. Such eminent leaders as Booker T. Washington and Professor Du Bois took warm interest in this matter and requested the Commissioner-General to arrange for a separate exhibition for this purpose, however small the space might be. The justice of the request was readily acknowledged, and, on the recommendation of many prominent Congressmen and leaders of his own race, Mr. T. J. Calloway, of Washington, D. C., was appointed special agent in charge of the negro social and industrial exhibit. Through Mr. Calloway's efforts a special appropriation of \$15,000, or so much thereof as might be necessary, was incorporated in the sundry civil bill for this purpose, the balance to be applicable to the general fund of the Commission. Mr. Calloway was appointed late in the year 1899, but had the plan of the enterprise so well fixed in his mind and was able to secure such hearty cooperation from the schools, churches, and social institutions of his race that by March, 1900, he had secured a most creditable and representative exhibit. It presented in a very compact space a comprehensive view of the development and rise of the negro, educationally and industrially, during the last thirty-five years. He deserves high commendation for the thoroughness of his work. (See special report of Mr. Calloway.)

Group XVI, by classes.

Class number.	Applications.		Assignments.		Acceptances.		Occupation.	
	No.	Area.	No.	Area.	No.	Area.	No.	Area.
		<i>Sq. ft.</i>		<i>Sq. ft.</i>		<i>Sq. ft.</i>		<i>Sq. ft.</i>
101-107	205	9,210	182	264	182	264	182	264
108	41	2,020	26	204	26	204	26	204
109	63	2,175	46	170	46	170	46	170
110	66	1,800	54	202	54	202	54	202
111	115	3,206	104	576	104	576	104	576
112	126	2,110	120	536	120	536	120	536
Total	616	20,521	532	1,952	532	1,952	532	1,952

SUMMARY.

Gross space for groups:

Group I	square feet..	2,725
Group XVI	do....	1,952
		<hr/> 4,677

Number of packages forwarded by *Prairie*:

Group I	251
Group XVI	126
	<hr/> 377

Number of packages forwarded by other vessels:

Group I	225	
Group XVI	157	
		<hr/>
Total		382
		<hr/>
		<hr/>

Weight of packages forwarded by *Prairie*:

Group I	pounds..	33,930	
Group XVI	do....	17,265	
		<hr/>	51,195

Weight of packages forwarded by other vessels:

Group I	do....	34,144	
Group XVI	do....	24,271	
		<hr/>	58,415
		<hr/>	
Total			109,610
Or	tons..		54.8

SPECIAL REPORT ON SOCIAL ECONOMY, HYGIENE, AND PUBLIC ASSISTANCE.

WASHINGTON, D. C., *February, 1901.*

SIR: I have the honor to submit herewith my report as special agent of the department of education and social economy, covering Group XVI, social economy, hygiene, and public assistance.

Respectfully,

WILLIAM FRANKLIN WILLOUGHBY,
Expert, United States Department of Labor.

MR. HOWARD J. ROGERS,
*Director Department of Education and Social
Economy for the United States Commission
to the Paris Exposition of 1900.*

The group of social economy, hygiene, and public assistance had as its purpose to show the positive efforts put forth in each country for the betterment of conditions as distinct from the betterment of appliances and commodities. Viewed in its broadest light, therefore, this section represented the final summing up and judgment upon the progress achieved in all fields. Its purpose was to show the extent to which the people have actually profited by the progress shown in the other sections. It is both as a measure of results achieved in a distinct field of effort and as an interpretation of the other exhibits that the material brought together in this group is of interest.

To M. Frederic Le Play, the economist to whom social science is indebted for more than one fertile suggestion, belongs the credit of having first seen the desirability of exhibiting at international exhibitions material of this character. Without it, he claimed, the record of progress was incomplete. M. Le Play was Commissioner-General of both the former Paris Expositions of 1855 and 1867. At the first he was able to give but a slight development to his idea. In his official classification provision was made for those articles specially intended to meet the needs of the poorer classes, and awards were based upon the extent to which these intentions had been carried out.

It was not until the Exposition of 1867, however, that social economy took its legitimate, though then modest, place in the regular official classification. M. Le Play, the Commissioner-General, gave a larger place to "exhibits of articles having for their purpose the improvement of the physical and moral condition of the people," and created his famous new order of awards for "localities or establishments which have brought about harmonious relations between persons cooperating in the same work, and have assured to workmen a greater degree of material, intellectual, and moral well-being." In response to this special invitation there was shown the work undertaken by the localities and employers who were doing the most in the way of providing institutions for the benefit of the working classes. A special international jury was organized to pass upon the merits of these exhibits, and the result of its deliberations was the awarding of 13 prizes and 24 honorable mentions. Of these all but 4 of the prizes and 10 of the honorable mentions went to countries other than France. The United States received one prize and one honorable mention.

At the Exposition of 1878, while provision was made for exhibits in social economy, they were not grouped in a separate classification, but were distributed among the other sections, the idea being that they should serve as a means of interpreting the social significance of the exhibits to which they were attached.

The foregoing facts have been cited more for the purpose of showing the historical development of the idea of social economy exposition than of indicating that the results attained were of great value. In point of fact, it was not until the International Exposition of 1889 that social economy made good its claim of being entitled to equal and coordinate rank in the general scheme of exhibits to be shown. For the first time a separate room was then set aside to be devoted entirely to the display of exhibits in this field. Social economy was made to constitute one of the great groups into which all exhibits were classified, and in every respect, including that of awards, exhibits in this group were placed on the same footing as those in other departments.

Great efforts were put forth by the French to make the work of this group successful. For several years preceding the opening of the Exposition, commissions and committees were at work securing and preparing the necessary material for exhibition. The success attained may be seen from the fact that when the Exposition opened there were 1,171 separate exhibits, representing all that was best in the way of social improvement in France, and to a less extent in other countries. The international jury, which was organized to examine these exhibits, was presided over by M. Léon Say, and included among its members those most distinguished in Europe for their work in the field of practical economics. Eight hundred and eighty-four awards were given, of which 45 were grand prizes, 259 gold medals, 365 silver medals,



A-6. TECHNICAL SCHOOLS OF INSTALLATION, CHAMP DE MARS.

142 bronze medals, and 73 honorable mentions. Awards were also given to collaborators in recognition of their personal efforts in connection with the works rewarded.

Special attention has been given to the exhibit of 1889, as it is recognized that the bringing together of that material marked a distinct era in the progress of social reform in France. Much of the best work now being done in that country owes its existence to the direct influence of that Exposition and the social congresses which were organized for its interpretation. To this influence are due the creation of the French Society for Cheap Homes, which has done so much for the improvement of the housing of the working classes throughout France; the International Congress in Relation to Accidents to Labor and Workingmen's Insurance, which, with its permanent committee and regular publications, has served as the central body in Europe for the study of the important questions falling within its scope; and, most important of all, the Musée Social, now the center of practical efforts for economic reform in all lines and for most purposes a true international bureau of economic research. Finally, any account of the results of that Exposition would be incomplete without a mention of the valuable series of reports made by the reporters of the sixteen sections, in which are summarized and digested the important features of all the exhibits with which they had to deal. Covering as they do the whole field of economic reform, they furnish an encyclopedic survey of the condition of affairs at that time which is of the utmost value.

It is certain that the significance of an exhibit in social economy was not fully appreciated at the Columbian Exposition in Chicago in 1893. Though provision was made for such exhibits, no special efforts were put forth to make the display complete, and consequently the showing was far from adequate.

It is to the Exposition of 1900 in Paris that one must turn to find the idea of an exhibit of social economy carried to its fullest realization. No pains were spared by the French to make this exhibit a worthy summing up of the progress achieved in all lines of social reform during the century then closing, and in this they were, with few exceptions, heartily assisted by the other nations. While in 1889 social economy had a special room for the display of its exhibits, in 1900 it had its own palace, a spacious building on the banks of the Seine, which was shared only with the international congresses holding their reunions there during the exposition year.

This building was thoroughly adequate for the purpose. The division of space between France and the visiting nations, however, was such that, while the former country had more than it could well utilize, a number of other countries, including the United States, were much restricted in their exhibits by the smallness of the space at their disposal. This disadvantage, as will be shown, was to a large extent

overcome by the United States by the use of its ingenious system of cases of wing frames, the same system of installation, by the way, that was used in the educational exhibit.

CLASSIFICATION OF EXHIBITS.

Provision having been made for the housing of the exhibits, the next problem before the director of the group of social economy was that of classification. Owing to the great diversity of subjects coming under this group the question was one of peculiar difficulty and at the same time of fundamental importance. The system finally adopted is here subjoined. It comprehended the division of exhibits into twelve classes, numbered from 101 to 112, inclusive:

GROUP XVI.—SOCIAL ECONOMY, HYGIENE, PUBLIC CHARITIES.

Apprenticeship—Protection of child labor.

Apprenticeship in the workshop; regulations, contracts, relation between master and apprentice, systems of apprenticeship, results. Free technical instruction given to children in schools founded by employers or by workmen. Training in industrial or agricultural orphanages, in workrooms, in training schools for domestics, and in similar establishments. Protection of child labor; legislation as to work of children; societies.

CLASS 102.—*Wages—Industrial remuneration—Profit sharing.*

Hiring of workmen or farm laborers. Method of determining the rate of wages; work by the day; work by the job or the piece; contract work. Bonuses and added rates; payment in kind. System of work. Inducements to work and continue long in service. Payment of wages. Disputes as to the scale of wages. Relation between wages and the cost of living. Profit sharing; methods of sharing; proportion and principle of allotment of profits to employees or workmen; powers of the employer as to the management of his business and the employment or dismissal of employees; auditing of accounts; methods of applying the share of the profits; material and moral results. Tenant farming.

CLASS 103.—*Large or small industries—Cooperative associations for production or for obtaining credit—Trade unions.*

Statistics and documents relative to the concentration of industries in large establishments; small factories; home industries. Results considered when industries are closed. Alliance between industrial and agricultural work. Mode of living and expenses of workmen's families. Workmen's cooperative associations for production; formation of capital; constitution of the managing body; sharing of profits; payment for outside assistance; advantages accruing to the State, the county, or the parish. Cooperative associations for credit; objects and form of association; formation of capital; number and status of members; extent of their liability; management; operations; accounts; sharing of profits; relations with other credit associations; State assistance; material and moral results. People's banks. Trade unions; unions of employers, of workmen, and mixed unions; legislation; organization and functions of these unions; relations between unions of workmen and of employers, and between unions of employers and nonunion workmen. Strikes; their causes, their effects. Arbitration; compulsory or optional.

CLASS 104.—*Farming on a large or small scale—Agricultural unions and banks.*

Division of property and working of the land. Land transfers. Laws affecting the distribution, disposition, or transmission of land. Details established by customs affecting the ownership or use of land. Condition of the persons employed on a large scale, a medium scale, or a small scale; condition of the tenant farmer, condition of the farm laborer. Mode of living and expenses of laboring men's families. Movement of rural populations to towns and to foreign lands. Agricultural unions; services rendered by these unions in buying farm implements, fertilizers, seeds, live stock, in popularizing good methods of cultivation, in the sale of products, etc. Agricultural credit; mortgages; credit upon pledges, upon harvests stored in warehouses; on personal security. Banks of landed and agricultural credit, mutual loan associations, etc.

CLASS 105.—*Protection of workers in factories—Regulation of work.*

Risks attending various trades. Statistics of accidents. Liability of the employer in case of accident. Individual or mutual accident insurance for the benefit of workmen; premiums; compulsory deductions from wages for the payment of such premiums; assignments made for the same purpose under the head of general expenses, or from profits; adjustment of claims for accidents. Compulsory or voluntary insurance. National banks. Insurance companies. Insurance of employers to cover their liabilities in case of accidents. Legislation affecting the hours of work. Laws and regulations as to hygiene and the safety of workmen in industrial establishments. The influence of such laws and regulations upon the health and safety of workmen, upon their wages, on the condition of their families, and upon the cost of production of manufactured goods. Inspection of works in manufactories and workshops.

CLASS 106.—*Workmen's dwellings.*

Plans and specimens of healthful and cheap dwellings. Single houses built by employers, by building or philanthropic societies, or by workmen. Free rents, reduced rents; rent with agreement to transfer ownership after a certain time; loans to workmen who construct their own houses, etc. Tenement houses. Furnished lodgings for unmarried workmen. Aid from the State, the parish, savings banks, etc. Material and moral results.

CLASS 107.—*Cooperative stores.*

Cooperative stores for the sale of commodities, especially provisions (bread shops, meat shops, restaurants, soup kitchens, etc.); origin, object, and form of such societies; raising of capital; number and status of members; management; purchasing; manufacturing; selling to members only, or to the public; selling at cost, at current wholesale prices, at current retail prices, or at prices intermediate between them; conditions of payment, storehouses, accounts, sharing of profits; results, material and moral. Managers appointed by stockholders. Regulation of cooperative stores and their stewards as to taxation. Particular cases of associations and stewardships formed by railroad men or for their benefit. Competition with local trade; its effects.

CLASS 108.—*Institutions for the mental and moral improvement of workingmen.*

Educational institutions established by employers for their workmen. Lectures. Societies for mutual improvement. Libraries. Museums, collections. Workingmen's clubs; staff, management; financial regulation; refreshments and games; admission of members' families and of the public. Musical societies, shooting and athletic clubs, founded by the employers or by the workmen. Various institutions for recreation.

CLASS 109.—*Provident institutions.*

Savings; savings banks, national, postal, school, etc.; savings banks under State supervision; savings societies for the purchase in common of lottery tickets; various systems for encouragement in saving; systems for the deposit or investment of the individual or collective savings of workmen or employees; provision for the family of the workman during his residence at the works. Societies for mutual aid; legislation; advantages accruing to societies according to their legal status; formation, organization, and management; relations to other institutions; aid in case of sickness, care and medicine; aid while out of employment; aid to the aged, pensions and annuities; aid in case of death; admission of women, aid to women in childbirth; receipts and expenses. Statistical tables of diseases. Pensions; pension funds from the State, from counties, from cities, etc. Pension funds established by employers; pension funds established by workmen or employees. Payments, obligatory or voluntary, by employers, workmen, or employees; deductions from wages. Conditions affecting the enjoyment and rate of pensions. Reversions to widows and children. Life insurance—paid at death, at a fixed period, mixed, deferred, by the State, or by insurance societies or companies. Payment of premiums by employers, by workmen, or by societies organized for the purpose. Tables of mortality. Various provident institutions. Aid given by employers in case of sickness or lack of employment.

CLASS 110.—*Public or private movements for the welfare of the people.*

Laws concerning so-called moral obligations (compulsory insurance, compulsory pensions for old age, weekly rest, etc.). Laws or regulations enacted by public bodies, or by institutions founded or supported by them for the purpose of completing, regulating, or superseding work begun by private enterprise; intervention of these bodies in contracts of exchange or labor contracts; State socialism; municipal socialism; regulation of work and of wages; advances and subsidies to workmen or associations of workmen; cheap dwellings built by municipalities, or by their assistance; intervention in conflicts between employers and workmen; subsidies to strikers; national workshops; construction and management of roads and highways; distribution of water and of light; taxation of bread and meat; shops for the supply of bread, meat, and like commodities, established and controlled by local authorities; steps taken to encourage or to check emigration and immigration. Employment offices, their objects and results. Museums of social economy. Labor bureaus. Employing agencies, with or without monopolies, labor exchanges. The comparative social conditions of nations.

CLASS 111.—*Hygiene.*

1. Science of hygiene. Historical sketch. Statement of progress. Application of the discoveries of M. Pasteur to the prevention of infectious diseases. Laboratories; chemistry and bacteriology applied to hygiene. Researches upon the spread of infectious diseases. Methods and apparatus for disinfection. Methods of obtaining and conveying drinking water with a view to prevent contamination.

2. Personal hygiene and hygiene in dwellings. Measures of precaution against contagious diseases. Immunity, inoculations for the prevention of smallpox, rabies, etc. Application of hygienic laws to the selection of building materials and to heating, ventilating, airing, lighting, and illuminating dwellings. Use of water. Bathing and hydropathic apparatus. Disposal of sewage.

3. Hygiene of public buildings and buildings of many apartments. Schools, factories and workshops, hospitals, asylums, almshouses, public halls, theaters, etc.

4. Hygiene of villages. Conditions indispensable to the healthfulness of rural

dwellings. Municipal sanitary regulations. Regulation of highways; deposit, removal, transport, and utilization of manures. Protection of drinking water.

5. Hygiene and sanitation of towns. Highways; cleanliness of public ways, drainage, sweeping; dimensions of houses (height, number and height of stories, dimensions and ventilation of living rooms, size of courts and yards); clearing of cesspools, works for supplying towns with water, methods of filtration and sterilization, disposal of refuse, disinfection of sewage, sewage farms, utilization of the sewage and garbage of towns. Municipal sanitary service; bureaus of hygiene, methods of organized defense against infectious diseases, removal and isolation of patients having contagious diseases; disinfection of infected clothing and apartments, inspection of food, regulation of public and private slaughterhouses, municipal laboratories, cemeteries, crematories.

6. Protection of frontiers against pestilential diseases. Approaches by land; medical inspection at the frontier, infirmaries and disinfection at frontier railway stations. Approaches by sea; sanitation of ports, sanitary regulations in ports, old lazarettos, quarantine stations, medical regulations, and disinfection on board ships.

7. Food stuffs and other commodities. Inspection of foods, inspection for adulteration, methods of preserving foods, inspection of natural and artificial mineral waters. Other commodities; progress realized from a hygienic point of view.

8. Medicinal waters and sanitariums. Analysis of mineral waters; methods of finding and of controlling mineral springs. Therapeutic use of mineral waters, and apparatus for their application, baths, rooms for inhalation, massage, etc. Sanitariums; hot springs, general arrangement of premises, aspect, covered walks. Thermal establishments; dressing rooms, baths, shower baths, antiseptic precautions, particularly in stations frequented by consumptive patients; methods of bottling and preserving mineral waters.

9. Sanitary statistics and legislation. Stillborn children; certificates of cause of death; mortality due to epidemics. Sanitary legislation.

CLASS 112.—*Public charities.*

1. General discussion. Historical documents; legislation, practical organization, etc. Methods of relief in actual operation; by the State, by districts, provinces, departments, counties, etc.; by parishes, by townships, by private organizations. Legislation. Ways and means. Financial arrangements.

2. Protection and aid to children. General organization for the protection and aid of children. Protection and aid of the child before birth (through protection of the mother); workhouses, mothers' mutual aid societies, private lying-in hospitals, ordinary lying-in hospitals, convalescent homes. Protection and aid of the child after birth; crèches, institutions for infants, foundlings, destitute children, children morally abandoned, orphans. Relief for sick or crippled children; dispensaries, hospitals, almshouses, etc.

3. Relief for adults. Relief for those in health; mutual aid, bureaus of charity, relief by providing work, night shelters, poorhouses. Relief for the sick; relief at home, free medicine, hospitals (legislation, practical organization, medical service, surgical service, special service for contagious diseases). Relief for the aged; aid to families, workhouses and farms, hospitals.

4. Institutions for the insane. Asylums, public or private; departments of hospitals, private insane asylums. Relief in farming districts. Special institutions for feeble-minded and epileptic children. Means of education.

5. Institutions for the blind. Schools. Workshops.

6. Institutions for deaf-mutes. Schools. Workshops.

7. Pawnshops. Legislation and practical organization.

8. Staff of charitable institutions. Schools for male and female nurses.

The importance of understanding and following this classification lies in the fact that each exhibit had to compete for an award in its own particular class. The assignment of an exhibit to an improper class thus resulted in great danger of its being overlooked, and its consequent failure to receive the recognition to which it might be entitled. Considerable trouble, it may be said, was experienced by almost all of the nations in this respect.

INSTALLATION DEVICES.

One of the difficulties involved in the preparation of an exhibit of social economy is the problem of devising the means by which the work can be most effectively shown. In seeking for a solution to this question, it is necessary constantly to bear in mind the twofold function of an exposition; as, first, a spectacle for the entertainment as well as the instruction of visitors; and, second, a record of the state of each science or art and the progress accomplished, that shall be of interest to the specialist. In the case of social economy, while it was believed that the emphasis should at all times be laid on the scientific value of the material presented, it was likewise held that no pains should be spared to make the exhibit one of interest to the general visitors.

From the purely technical standpoint of exposition methods, it is of interest to mention, at least briefly, the different devices adopted both by the United States and by other countries for the installation and display of material. Unless this is done the valuable experience gained at this Exposition will be to a large extent lost to those having charge of similar work in connection with future expositions.

First and most important among the means for exhibiting social institutions at work must be mentioned that of printed matter. In most cases where an exhibit was made by a society or institution the essential part of its exhibit consisted of copies of its constitution, annual or other reports, and general printed material descriptive of its organization and work. This furnished the basis of the exhibit and in some instances nothing further was shown. It is too much, however, to expect that visitors will examine these documents at any length. It is extremely desirable, therefore, that this material should be interpreted in some way. This could best be done by including in the exhibit a specially prepared pamphlet setting forth the history and most important features of the work to which it related. If possible, these pamphlets should be provided in sufficient numbers to permit of their gratuitous distribution. In a number of cases, as will be noted in the description of the more important exhibits, exceedingly interesting and valuable special pamphlets of this character were prepared.

A second device used was that of statistical charts and diagrams. These constituted by far the most effective means available for showing at a glance the progress of work—such, for example, as that of

the growth of deposits in a savings bank, receipts and expenditures, etc. By the use of various colors different elements in the same showing could be clearly indicated in such a way as to bring out their relations. In this connection special mention should be made of the series of charts prepared by the Prudential Insurance Company, of Newark, N. J. They were far superior in point of technical excellence to any charts displayed in the whole exposition of social economy. In these charts a very effective use was made of colored papers pasted on cardboard, instead of employing colored inks or water colors. Ingenious devices of various descriptions were used in connection with particular exhibits in order to make them striking in effect.

Analogous to the use of charts was that of maps. This device is particularly applicable when it is desired to show the location of establishments or institutions, or to compare one locality with another. The United States exhibit thus included a notable collection of maps prepared by Dr. E. D. Jones, special agent of the section of education and social economy, showing the resources of the country or the location of establishments in such a way as to bring out the geographical concentration of industries in the United States. There was also displayed a series of maps prepared by the present writer, showing the extent to which various States had enacted certain classes of social legislation. This was done by shading the States having passed laws of the character to which the maps related. In this way was indicated the States which have created bureaus of statistics of labor, factory inspection departments, boards of arbitration, etc. Among foreign exhibits were several interesting maps in which use was made of pins with colored heads to mark the location and concentration of establishments.

The development of the art of photography has made the use of photographs one of the most important means of illustrating social conditions. To the casual visitor such photographs undoubtedly constituted the feature of greatest interest. Photographs were especially useful in showing examples of homes erected for the working classes, eating rooms, clubhouses, playgrounds, etc.

To a more limited extent use was made of lantern slides, so hung in reference to the light that their pictures could be easily seen. From this experiment it would seem that there are great possibilities in lantern slides, and that a far greater use might be made of them than was the case in this exhibit.

When susceptible of use, models undoubtedly constitute most effective exposition devices. The only objection to their use is the large amount of space required for their display. Much the most important examples of their use in the Exposition just closed was that of plans of cottages erected in different countries for the working classes. These were shown full size in the annex at Vincennes and in small reproduc-

tions in the social economy building. Another important example of their use was that of models of appliances for preventing accidents in factories and mines and of sanitary appliances.

COLLECTION AND INSTALLATION OF THE UNITED STATES EXHIBIT.

In gathering material for exhibits in the group of social economy it was evident that quite a different method would have to be pursued from that which was followed in respect to other groups. In others, self-interest could largely be depended upon to induce the more important establishments to send exhibits, and the chief problem was often one of selecting from the material offered. In social economy the initiative had to be taken by the director and an earnest solicitation made of individuals and institutions to cooperate in the work.

The first step, therefore, was necessarily that of securing information concerning those establishments and institutions whose participation it was desirable to have, and the second step was to open correspondence and, if possible, secure their cooperation. These negotiations called for a careful explanation in each case of the purposes of an exhibit in social economy, the idea being to most a novel one, and also for a general description of the character of the material sought. Finally, it was necessary that the section of education and social economy itself should in most cases undertake to assist in preparing the raw material for exhibitors, transport it to Paris, and properly install it.

To perform all this preparatory work in the short time available the assistance of specialists in the various fields of social economy was obtained. In some cases these specialists were not only acquainted with the persons and institutions from whom exhibits were sought, but were in a position to obtain such exhibits. Thus, to mention only those whose efforts were of large import and considerable duration, the League of Social Service, of which Dr. Josiah Strong is president, and Dr. W. H. Tolman, secretary, was given the task of securing and mounting photographs showing the equipment and operations of institutions for the benefit of the working classes and for the improvement of municipal conditions. Mr. W. F. Willoughby, expert of the United States Department of Labor, was delegated to the work of obtaining exhibits from such institutions as State bureaus of labor, factory and mine inspection departments, boards of arbitration and conciliation, building and loan associations, fraternal benefit societies, etc. In this work he had the hearty assistance of Hon. Carroll D. Wright, the Commissioner of Labor. To Dr. Edward D. Jones, instructor in economics and statistics in the University of Wisconsin, was intrusted the important plan for preparing maps and collecting material showing the resources and industries of the country. Dr. S. W. Abbott, secretary of the Massachusetts State board of health, took charge of

the collection of exhibits in the field of hygiene. Mr. Lawrence Veiler, secretary of the tenement-house committee of the Charity Organization Society of New York City, organized the exhibit of movements for the improvement of the housing conditions of the people. Mr. Thomas J. Calloway and Mr. W. S. B. DuBois brought together the exhibits showing the economic and educational progress of the colored people in the United States.

Finally, as a very important part of the general scheme to illustrate American social institutions, should be mentioned the series of monographs on American social economics, prepared under the editorship of Prof. H. B. Adams, of the Johns Hopkins University. These monographs served as a most useful guide to and explanation of the entire display, though, owing to the fact that they had to be prepared before the collection was brought together, they had no direct relation to the exhibits themselves. The monographs were in all cases prepared by specialists without expense to the commissioner, the expense of printing being borne partly by the Commonwealth of Massachusetts and partly by that of New York. The complete list of these monographs is published in an earlier part of the report of this department.

In its scheme of installation the United States made use of all the exhibition devices that have been described, and in a number of cases carried them to a point of excellence not reached by any other nation. The space allotted to the United States for the exhibit in social economy was extremely limited, and the problem was to utilize it to the fullest extent. Partitions were erected so as to furnish additional wall space. Around the walls were then constructed cases about 4 feet high and $2\frac{1}{2}$ feet deep. These cases were for use as shelving and for the display on the top thereof of documents and models to which it was desired to give especial prominence.

Above the 4-foot cases were hung cases of wing frames, or shallow cabinets, each holding swinging frames for the display of photographs and charts. These wing frames were the same in style and design as those used in the education section. They constituted by far the best device in the whole social-economy exposition for showing in a compact and yet effective way this class of material. They received a great deal of attention and praise from visitors.

Above the wing frame the wall space was utilized for the display of large maps, charts, and photographs. The large maps illustrating the resources of the country were prepared by Dr. Jones and compactly shown in a special cabinet, where each map was upon a spring roller and could be rolled and unrolled at will by those consulting it. The center of the room was occupied by large models showing tenement-house conditions in New York City and of new model tenement houses being erected for the improvement of such conditions, together with a

case containing the collective exhibits of the reports of the Federal and State bureaus of labor.

Altogether, in point of technical excellence and in care shown in installing the material, as well as in the intrinsic value of the individual exhibits themselves, there can be no doubt that the complete display of the United States in this group was one of the most excellent shown by any visiting nation in the social economy building.

The first section of the American exhibit in social economy was devoted to a presentation of the resources and industries of the United States in such a manner as to show the stage of advancement reached by our industries, the proportion in which the various industries are developed and their location, the equipment and processes employed, and the typical conditions surrounding operations while at work. The purpose of this comprehensive survey was to give a cross-section view of the productive organization and sense as a foundation or point of reference for those who would understand movements inaugurated for altering the working of this organism in favor of the wage-earning class or any other social class.

In order to bring clearly and strikingly before the Exposition visitor so large a subject, various forms of exhibit were used. For those whose interest was slight or whose time was short, there was provided a collection of photographs, the most complete, it is believed, ever brought together illustrating our industries. These showed, for example, the buildings and equipments of American farms, the large fields, the machinery, and the farm organization prevailing in various parts of our country. There were views showing American forests, the lumber camps, log jams, rafting, and the operation of sawmills in American lumbering. Similarly, the mineral industries were represented. A striking collection of photographs presented to the viewer the operations of our great manufacturing establishments, such as those of the Singer Sewing Machine Company, the Remington Typewriter Company, the McCormick Reaper Company, and the Illinois Steel Company. Other views showed the wonderful equipment of plants engaged in electrical manufacture, the ingenuity of canning factories, the cleanliness and order of clothing factories, the labor-saving devices, for which we are noted among the nations of the world.

For those who were willing to proceed a step further in the study, there were provided charts showing the growth of various industries and, finally, a set of eighty large maps planned with great care to present completely the commercial geography of the United States, one map being devoted to each of our great industries.

A third form of exhibit employed in this section embraced a library of literature on American industries, including copies of the chief



A-7. PURE SCIENCE INSTALLATION, NORTH WALL, CHAMP DE MARS.

trade papers, a collection of trade directories, and general descriptive works. This reference literature was provided for such as desired to make detailed studies. Two monographs relating to this portion of the social economy exhibit were published by the Commission for free distribution. They were entitled, respectively: "The country and the people of the United States" and "The resources and industries of the United States," and were written by Edward D. Jones, Ph.D., of the University of Wisconsin, who was also the expert in charge of the collection and interpretation of this section of the exhibit.

These various forms of exhibit supplemented one another. The photographs fixed the attention and conveyed a vivid and detailed idea of the meaning of "industry" in America. The charts and maps conveyed geographical and statistical information. The reference works gave opportunity for special studies, while the monographs served as brief guides to the subjects.

Taken by itself this portion of the social economy exhibit presented an opportunity to the Exposition visitor to see systematically presented in one place the condition of industrial enterprise in the United States. As the exhibit was made in a foreign country, many of the inhabitants of which knew little about our economic development, this section rendered most useful service in conveying correct general ideas.

In relation to other portions of the social economy exhibit, which were devoted to various movements aiming to improve our social and industrial practice, the section under consideration served likewise an indispensable purpose. Had a showing of reform movements alone been attempted in a foreign country, it is obvious that, through the lack of knowledge concerning our prevailing conditions, the exact bearing and significance of these movements could not have been appreciated. An intelligent account of what exists had to be conveyed before an explanation of what is desired and striven for could be made comprehensible. In reference to the other portions of the social economy exhibit the first section stood as a necessary introduction—a point of reference or departure in gauging all classes of betterment movements. The first might be called a static study of American industry; the second a study of certain dynamic forces.

DESCRIPTION OF EXHIBITS.

Anything like a comprehensive description of the exhibits made in the twelve classes of social economy is manifestly impracticable within the space that can be given to this report. The exhibits numbered thousands. It is not desirable, even had it been practicable, to attempt to mention all of them. The greater number were of minor importance or duplicated other exhibits. The important point is to obtain a clear idea of the significance and value of the exhibit as a whole. It

is believed that this can best be gained by giving a brief account of the really important and representative facts and features shown in each of the many fields of social economy.

While the classification adopted by the Exposition authorities was probably the best that could be framed for the purpose of grouping exhibits into classes as competitors for awards, it does not lend itself well to descriptive purposes. It has seemed preferable, therefore, to consider the exhibits more topically, beginning with the most important kinds of material shown, regardless of the particular class into which they fell. In this way only is it possible to lay emphasis on those exhibits meriting first attention and to bring out the features which were of most value in the Exposition.

BUREAUS OF STATISTICS OF LABOR.

Certainly first in importance among all the exhibits in social economy were those showing the organization and work of the departments and bureaus which have been created by the different governments for the special purpose of investigating and reporting on the conditions of labor and social problems. Covering, as the reports of these offices do, so many branches of practical economics, they also constitute a comprehensive exhibit in that field of economics having to do with labor problems.

To the United States, as is well known, belongs the honor of having first created an official bureau for the special purpose of collecting and publishing statistical information in relation to labor. This step was taken by the Commonwealth of Massachusetts, which established its bureau of statistics of labor by act of June 22, 1869.

The example of Massachusetts, which thus led the way, was followed in 1872 by Pennsylvania and in 1873 by Connecticut. Since then the number of States maintaining such bureaus has constantly increased until at the present time there are twenty-nine States with such offices. In addition to these a number of States have created bureaus, a part of the duties of which, according to the provisions of the laws creating them, is apparently the collection of statistics of labor. As they have, however, as yet done little or nothing in the way of publishing labor statistics, they are not included in the foregoing number. Two States, South Dakota and Utah, have also created bureaus of labor, but have since abolished them. In 1884 the United States created a bureau of labor under the Interior Department, which in 1888 was transformed into the existing Department of Labor.

In the following statement is given a list of the bureaus of labor statistics existing in the United States and the years in which they were established. In a number of cases the bureaus were not organized for work until the year following that in which they were created.

No.	State.	Official name of office.	Year estab- lished.
1	Massachusetts	Bureau of statistics of labor	1869
2	Pennsylvania	Bureau of industrial statistics	1872
3	Connecticut	Bureau of labor statistics	¹ 1873
4	Ohio	Bureau of statistics of labor	1877
5	New Jersey	Bureau of statistics of labor and industries	1878
6	Indiana	Bureau of statistics	1879
7	Missouri	Bureau of labor statistics and inspection	1879
8	Illinois	Bureau of labor statistics	1879
9	California	do	1883
10	Wisconsin	Bureau of labor and industrial statistics	1883
11	New York	Bureau of labor statistics	1883
12	Michigan	Bureau of labor and industrial statistics	1883
13	Maryland	Bureau of industrial statistics information	1884
14	Iowa	Bureau of labor statistics	1884
15	United States	Department of Labor	² 1884
16	Kansas	State bureau of labor and industry	³ 1885
17	North Carolina	Bureau of labor statistics	1887
18	Maine	Bureau of industrial and labor statistics	1887
19	Minnesota	Bureau of labor statistics	1887
20	Colorado	do	1887
21	Rhode Island	Bureau of industrial statistics	1887
22	Nebraska	Bureau of labor and industrial statistics	1887
23	West Virginia	Bureau of labor	⁴ 1889
24	North Dakota	Department of labor and statistics	1889
25	Tennessee	Bureau of labor statistics and mines	1891
26	Kentucky	Bureau of agriculture, labor, and statistics	⁵ 1892
27	Montana	Bureau of agriculture, labor, and industry	1893
28	New Hampshire	Bureau of labor	1893
29	Washington	Bureau of statistics, labor, agriculture, and immigration	1895
30	Virginia	Bureau of labor and industrial statistics	1898

¹ Abolished in 1875; reestablished 1885.

² Created as a bureau under the Interior Department in 1884; established as a Department in 1888.

³ Reorganized by law January 11, 1899.

⁴ First report published in 1894.

⁵ First established March 20, 1876, as bureau of agriculture, horticulture, and statistics. It was reorganized, had its duties enlarged, and was given its present title April 2, 1892.

The organization and work of all these bureaus was shown by the exhibition of a complete collection of their reports. These reports made a magnificent collection of nearly 400 volumes, which were uniformly bound in different colors and displayed in a specially prepared case occupying the center of the room which contained the American exhibit. In addition, a number of the bureaus prepared special pamphlets, charts, etc., descriptive of their organization and work.

Though these bureaus in some instances perform other duties, their primary function in all cases is the publication of material showing labor conditions. Thus the act creating the Massachusetts bureau, which has served as a model for the acts of the other States, says that "the duties of such bureau shall be to collect, assort, systematize, and present in annual reports * * * statistical details relating to all departments of labor in the Commonwealth, especially in its relations to the commercial, industrial, social, educational, and sanitary condition of the laboring classes, and to the permanent prosperity of the productive industry of the Commonwealth."

The law creating the United States Department of Labor gives the new Department, if possible, even broader powers to investigate any subject at all concerning the economic or industrial condition of the country. Section 1 of the law reads as follows: "There shall be at the seat of government a Department of Labor, the general design and

duties of which shall be to acquire and diffuse among the people of the United States useful information on subjects connected with labor in the most general and comprehensive sense of that word, and especially upon its relation to capital, the hours of labor, the earnings of laboring men and women, and the means of promoting their material, social, intellectual, and moral prosperity."

Regarding the resources at the command of the State labor bureaus, the appropriations for their support are often small in amount, being but little more than sufficient to pay the salaries of the commissioner and his assistants. The United States Department of Labor, on the other hand, possesses an effective organization. At its head is the Commissioner of Labor. Under him the force consists of a chief clerk, a disbursing clerk, 4 statistical experts, 51 clerks, messengers, and laborers, and 20 special agents. In addition, from 20 to 30 experts are carried on the temporary pay roll, their salaries being paid from a special appropriation for the payment of the expenses of agents in the field and the employment of extra experts as required by the work of the Department. The total force of the Department thus varies from 110 to 115. The work of the Department is clearly divided into field and office work. The 20 special agents constitute the field force and, except in rare cases, are continuously in the field collecting the information desired by the Department. When necessary, they are assisted by members of the office force temporarily detailed for that purpose.

The regular appropriation for the Department for the coming year, 1899-1900, is \$172,980. This does not include \$8,000 appropriated to defray the cost of printing and binding required by the Department in the prosecution of its work, nor the cost of printing and binding the regular reports and bulletins of the Department.

It would be impracticable to attempt to give any statement of the subjects of all the reports issued by the various bureaus. They relate to almost every problem connected with industry and labor in the United States. The following list, however, gives the publications of the Federal Department of Labor, the work of which is, of course, much the most important of any of the bureaus:

ANNUAL.

Year.	Number of report.	Subject.	Number of pages.
1886.....	First.....	Industrial depressions.....	496
1886.....	Second.....	Convict labor.....	612
1887.....	Third.....	Strikes and lockouts (Jan. 1, 1881, to Dec. 31, 1886).....	1, 172
1888.....	Fourth.....	Working women in large cities.....	631
1889.....	Fifth.....	Railroad labor.....	888
1890.....	Sixth.....	Cost of production: Iron, steel, coal, etc.....	1, 404
1891.....	Seventh.....	Cost of production: The textiles and glass (2 vols.).....	2, 048
1892.....	Eighth.....	Industrial education.....	707
1893.....	Ninth.....	Building and loan associations.....	719
1894.....	Tenth.....	Strikes and lockouts (Jan. 1, 1887, to June 30, 1894; 2 vols.).....	1, 909
1895-96.....	Eleventh.....	Work and wages of men, women, and children.....	671
1897.....	Twelfth.....	Economic aspects of the liquor problem.....	275
1898.....	Thirteenth.....	Hand and machine labor (2 vols.).....	1, 604

SPECIAL.

Year.	Number of report.	Subject.	Number of pages.
1889.....	First.....	Marriage and divorce.....	1,074
1892.....	Second.....	Labor laws of the United States (second edition, revised 1896).....	1,383
1893.....	Third.....	Analysis and index of all reports issued by bureaus of labor statistics in the United States prior to Nov. 1, 1892 (out of print).....	376
1893.....	Fourth.....	Compulsory insurance in Germany, etc.....	370
1893.....	Sixth.....	The phosphate industry of the United States (with maps and illustrations).....	145
1891.....	Seventh.....	The slums of Baltimore, Chicago, New York, and Philadelphia.....	620
1895.....	Eighth.....	The housing of the working people (with plans and illustrations).....	461
1897.....	Ninth.....	The Italians in Chicago.....	409

In addition to the above, the Department began in 1895 the publication of a bimonthly bulletin. This journal has constantly developed in scope and importance until now it constitutes the most important publication of the Department. Each number embraces from 150 to 300 pages, and contains the results of original investigations, summaries of domestic and foreign official reports in relation to labor, copies of all laws passed by the States in respect to labor, and statements of the most important judicial decisions.

The main purpose of these bureaus, as has been said, is the collection and publication of information in relation to labor and social conditions generally. In addition to this duty, however, they have in a number of cases been intrusted with other duties. A brief mention should be made of these, in order to give a complete idea of the character and activities of these bureaus.

At least two of the States—Massachusetts and Rhode Island—provide that the State census shall be taken by these offices. In a number of cases the commissioner of labor has been intrusted with the duties of factory inspection and the enforcement of the labor laws of the State. This is true of the States of Maine, Michigan, Minnesota, Missouri, Nebraska, Tennessee, Washington, and Wisconsin. In two of these States—Missouri and Tennessee—the commissioner of labor is also required to act as the inspector of mines. In Maine there is a special inspector of factories, but he is required to report to the commissioner of labor, and his reports are published in the annual reports of the latter.

In North Dakota and Missouri the commissioner of labor is directed to intervene in labor disputes for the purpose of attempting their mediation or arbitration, and by the recent act of June 1, 1898, the United States Commissioner of Labor is directed, in conjunction with the chairman of the Interstate Commerce Commission, to act in much the same way for the settlement of labor disputes affecting railroads engaged in interstate traffic.

Within recent years a very important movement has developed for the creation of free public employment bureaus. Such action has been taken by the States of Ohio, New York, Illinois, Missouri, California,

and Maryland, and in all cases these offices are placed under the supervision or direct management of the State bureau of labor. In the three States first named elaborate systems have been created, and their work thus constitutes a not unimportant part of the services of the bureaus of labor to which they are attached.

The United States Department of Labor received a grand prize, and the other bureaus were rewarded with either a gold or silver medal.

Turning now to foreign countries, it is to be noted that France, Belgium, Great Britain, and Austria have created bureaus of labor after the American model, while Germany has a permanent labor commission doing somewhat analogous work. The Swiss Workmen's Secretariat, which publishes annual reports concerning labor conditions, is partly supported by the Government, and may therefore be included in the class of official labor bureaus. These offices made exhibits similar in general character to that of the American bureaus, though only in the cases of France and Great Britain was much of an attempt made to interpret the results of investigation by means of charts and diagrams. The notes which follow will give a general account of the history, organization, and work of these offices.

In France the first effort toward the creation of a labor bureau was made in 1891 by M. Jules Roche, then minister of commerce and industry, by the appointment of a superior council of labor, with the duty of examining and reporting upon any measure relating to the interests of labor that might be referred to it. Its character was very similar to that of the superior council of statistics created in 1885, which had been so instrumental in improving and unifying the statistical work of the various departments of the Government. The labor council consists of 50 members, partly representative workingmen, employers of labor, and members of Parliament appointed by the minister of commerce, and partly members *ex officio*, the chiefs of bureaus and officers of organizations having to do with the economic interests of the country.

This council has been very effective in promoting and elaborating the labor legislation of recent years. Almost its first service was to recommend and secure the creation of a permanent bureau of labor investigation in the existing Office du Travail, the purpose of which is strictly similar to that of our own Department of Labor. The law creating this bureau is dated July 20, 1891, and the decree determining the details of its organization August 19, 1891. Subsequent decrees have changed its nature and scope to some extent.

The French labor department has done exceptionally good work among labor bureaus. Its publications now number 57 or more volumes, in addition to a monthly bulletin which has been issued since 1894, and constitute the most valuable collection of information concerning labor conditions in France now in existence. Its annual reports concerning labor disturbances show the number, character,

and results of strikes each year since 1890 and the results of the operation of the arbitration law since its enactment, in 1892. Its special reports concerning the hygiene and security of industrial workers and the arbitration of labor disputes, both in France and foreign countries, are the most complete compilations upon these subjects in existence. Its series of reports upon the German and Austrian systems of workmen's insurance presents valuable analyses of the statistical returns of these institutions, and its report upon wages and hours of labor in France furnish almost the only official data concerning these points that can be obtained.

As originally constituted, the work of the Office du Travail was limited strictly to the collection of labor statistics. Its facilities in this particular line, however, soon led to the transfer to it of other statistical work. Thus it now publishes the results of the periodical censuses, the annual statistical abstract (*Annuaire Statistique*), the *Statistique Annuelle* or annual returns of births, deaths, and marriages, which were formerly prepared by the independent Bureau de la Statistique Générale, and the trade unions' annual (*Annuaire des Syndicats Professionnels*). The labor bureau has, therefore, become the central or general statistical office of France.

The creation of a separate service for the collection of labor statistics in Belgium dates from November 12, 1894, when a bureau of this character was established under the department of agriculture, industry, and public works. In 1895 this department was divided into two departments, known as the department of agriculture and public works and the department of industry and labor. The latter department embraces all the services of the Government having to do with industry and labor. Under it, therefore, comes the administration of the mines, factory inspection, the control of technical and trade education, and finally the labor bureau. This bureau, unlike the French office, has as its function not only the investigation and report of labor conditions and problems, but also the management of the factory-inspection service, the control of provident institutions, and the taking of the elaborate industrial census.

The publications of the Belgian bureau have had more special reference to proposed measures of labor legislation than has been the case in France or the United States. The bureau has issued in all 23 volumes of reports. In addition it has published since 1896 a monthly review (*La Revue du Travail*), which is similar in most respects to the French Bulletin. All of these reports were exhibited at the Exposition and in addition there was shown a large number of other reports relating to conditions of labor and the housing of the working classes in Belgium that had been collected by the bureau. The Belgian bureau received a grand prize.

Austria is the latest among European nations to create a special

bureau of labor statistics. Its office was created by order of the Emperor July 21, 1898, and is a bureau under the ministry of commerce. An important feature of the system created by this order is the constitution of a permanent labor council, consisting partly of Government officials and partly of employers and employees, the duty of which is to act as an advisory board to the labor bureau and especially to promote harmonious relations between the bureau and the manufacturers, or other persons with whom the former comes in contact in the prosecution of its work.

It would be improper, however, to date the collection of labor statistics in Austria from the creation of the labor bureau in 1898. Prior to its formal establishment the ministry had been doing more or less in this direction, particularly in the way of publishing statistics of strikes and lockouts.

Great attention has for many years been paid by the British Parliament to the matter of collecting information concerning labor conditions, in order to obtain data upon which to base social legislation. It was not until 1886, however, that a definite service for this purpose was provided. In March of that year the House of Commons resolved that "in the opinion of this House steps should be taken to insure in this country the full and accurate collection and publication of labor statistics." In accordance with this resolution the collection and publication of statistics relating to questions affecting labor were undertaken by the board of trade, a special officer being appointed, with the title of labor correspondent, to take charge of the work under the commercial department.

In 1893 a separate labor department was created by the board of trade to continue and extend the work which until then had been carried on by the labor correspondent. This department forms one of the three departments—the commercial, the labor, and statistical—all under the supervision of a comptroller-general. The labor department itself is under the direction of a commissioner. He is aided by an assistant commissioner, a chief labor correspondent, a large number of local correspondents, besides other officers and an adequate staff of clerks.

If we except the duties imposed upon the commissioner of labor in connection with the administration of the industrial-conciliation act of 1896, the work of this department is confined strictly to the collection and publication of information in relation to labor. The department has issued in all over 50 volumes of reports. These reports fall into a number of distinct classes. There are, first, the annual abstracts of labor statistics, home and foreign, which give in a compact form the most valuable summaries of labor statistics; second, the annual reports on particular subjects, trade unions, changes in wages and hours of labor, and strikes and lockouts; third, the annual reports on the opera-

tion of the conciliation act of 1896, and, finally, the special reports on particular questions. Beginning with May, 1893, the department has also published a monthly journal (*The Labor Gazette*), partaking of the general character of the monthlies issued by the European labor bureaus.

THE MUSÉE SOCIAL OF PARIS.

Among institutions other than official bureaus, having for their purpose the investigation of social problems, which exhibited in the section of social economy, the Musée Social of Paris easily occupied the first place. There is nothing quite like this institution in any other country. Endowed with adequate funds, it is devoted solely to the promotion of the study of labor problems and the advancement of concrete measures of labor reform. As regards its organization and purpose, it exemplifies in the field of economic research very much what the Smithsonian Institution in Washington does in the domain of scientific investigation. Both were founded by private individuals "for the diffusion of knowledge among mankind." Both are non-scholastic in the sense of having no regular classes of students, and both maintain a corps of experts devoted to original research and to the aid of those making similar inquiries.

The Musée Social, in common with a number of other important organizations for the study of labor problems, is the direct outcome of the success achieved by the section of social economy in the Paris Exposition of 1889. Through the efforts of this section there was assembled a vast quantity of documents of a unique value relating to the conditions of labor and workingmen's institutions, which it seemed a pity to have dispersed.

Impressed by this fact and also, with remarkable foresight, realizing the great good that could be accomplished if the exhibit and work of the social economy section were made permanent and constantly added to, the Comte de Chambrun, by a generous donation, which he afterwards increased until the total amount given exceeds 2,000,000 francs, created the Musée Social. Though the creation of the Musée was finally determined upon and announced shortly after the close of the Exposition, it was not formally inaugurated until March 25, 1895. In the meantime the plans for it constantly developed until, as now organized, the Musée constitutes a veritable laboratory for economic research in all fields as far as they relate to concrete labor problems. In the language of its constitution, its object is "to place gratuitously at the disposition of the public documents with collateral information, constitutions and models of institutions, and undertakings having for their aim the improvement of the moral and material situation of the laboring classes."

To carry out this aim the Musée has spared neither pains nor expense

in the organization of every possible means of obtaining information concerning labor and labor conditions in all lands and in facilitating its use by all those interested in matters of social reform. It is magnificently installed in a building owned by it at 5 Rue Las Cases, where it has lecture rooms, meeting rooms for the economic and reform societies of Paris, exhibition rooms for the display of plans, models, and accident-preventing appliances and, most important of all, its carefully selected library. The latter now includes over 15,000 volumes exclusively devoted to labor and consisting largely of original sources of information, reports, and proceedings of societies and social undertakings which are not to be found in ordinary libraries. Its files include records and copies of labor legislation in all countries or of other important labor events, catalogued and under the direction of skilled librarians, whose duty it is to help investigators desiring to make use of such material.

The Musée, however, is not content with bringing together the results of others' efforts. Each year it sends one or more commissions to investigate particular features of the labor problem in foreign countries. It has thus made detailed investigations of trade unions in Great Britain, labor organizations in the United States, cooperative and credit institutions in Italy, and the agrarian question in Germany by special delegates sent to those countries. In addition to making these special inquiries it maintains in foreign countries special correspondents, whose duties are to supply the Musée with copies of all bills, reports, or laws concerning labor matters presented in their respective countries or of privately published works concerning labor, to furnish information as called for, and to transmit annual reports giving a résumé, with documents, of the labor events, legislation, and judicial decisions relating to labor during the year.

In Paris an important branch of its work is in its service for consultation. If a body of workingmen wish to form a trade union, a cooperative society, or an organization of any kind; if an employer desires to create an old-age pension or accident insurance fund or to introduce a system of profit sharing; if it is a question of organizing a company for the construction of workingmen's homes, or if any social work is projected, the Musée Social, whenever so requested, lends its cooperation in every possible way. Model constitutions are prepared, the necessary actuarial calculations made, plans of houses furnished, and expert criticism and advice given regarding any points submitted to it. Many avail themselves of this gratuitous expert service. The Musée reports that during the six months ending April 1, 1898, such assistance was rendered in 547 cases, of which 240 were written communications and 307 oral.

Finally, by means of special donations from the Comte de Chambrun, the Musée offers each year a prize of 25,000 francs for the best



A-8. MODEL OF WARD IN PRESBYTERIAN HOSPITAL, NEW YORK, CHAMP DE MARS.

work submitted upon an assigned subject relating to labor. The first competition, that of 1897, was on the subject of profit sharing, the prize being divided among three competitors, who received 12,000, 8,000, and 5,000 francs, respectively. The second competition, for 1898, on the subject of workingmen's and employers' associations, was divided among three contestants. The subject for the competition for 1899 was workingmen's insurance.

Though the publication of material is not one of the chief objects of the Musée, its work in this direction is of constantly increasing importance.

It would take a long list to give the titles of the books issued under its auspices. The larger works and the results of the foreign investigations are published in a series of volumes entitled "*Bibliothèque du Musée Social*," in which twenty-four or more volumes have already appeared. The regular organ of the Musée is a monthly "*circulaire*," which contains shorter studies, reports of foreign correspondents, book reviews, proceedings of labor congresses, reports of lectures, etc.

It has not been an easy task to summarize in a few words the character of the work of an institution the activities of which are so multifarious and far-reaching. The Musée has as yet barely entered upon its work. It has succeeded, nevertheless, in drawing to it, either as officers or members of its consulting staff, all those most prominent in matters of social reform. Its rooms are the headquarters of many of the most important organizations for the improvement of labor conditions, and thus it has become the center for the study of labor problems and of active work for their solution in France.

The officers of the Musée played a very important part in the organization of the exhibit in social economy at the Exposition. Indeed, it is hardly too much to say that this work was intrusted to them. The director in chief of social economy and president of the group jury, M. Jules Siegfried, was the president of the Musée Social. The director of the Musée, M. Léopold Mabillean, and other officers were members of the group and class juries.

The organization and work of the Musée were fully shown at the Exposition. An exceedingly interesting feature of its exhibit was a chart showing the detailed classification of the library of the Musée by subject-matter prepared by the librarian, M. Martin St. Léon. It gave probably the best classification of methods of social reform ever attempted. The Musée, it is hardly necessary to add, was rewarded with a grand prize.

THE LEAGUE FOR SOCIAL SERVICE, NEW YORK.

Almost identical in purpose with the Musée Social of Paris is the League for Social Service of New York City. Mention has already been made of the fact that to this institution was intrusted the care of

collecting material in an important branch of social economy for the American exhibit. The league was organized in New York in 1898 by Dr. Josiah Strong and Dr. William H. Tolman, who are now its president and secretary, respectively. Its purpose may be outlined in a few words. As an institution it aims on the one hand to centralize the data and information which are rapidly accumulating as the result of the studies of specialists and on the other to interpret these studies so that the practical business man or man of affairs can profit by them. The latter is its most important function. It proposes to act as counselor to employers of labor and others who desire to enter upon social work, but who have not the time to make the investigations or studies which should precede such action.

The league thus devotes special attention to all movements for social betterment, so that in giving advice it can refer to all the leading precedents where action has been taken along the proposed or cognate lines. The league is thus organized into a number of services, which are called, respectively: (1) Service of consultation and investigation; (2) library and archives; (3) service of propagandism and practical demonstration; (4) service of publication; (5) service of information; and (6) institute of social service. The official periodical or bulletin of the league is a monthly publication entitled *Social Service*.

Like the *Musée Social*, the league has recognized the necessity of following social movements in foreign countries as well as in America, and it has therefore secured the services of special correspondents in all the more important countries. In concluding this necessarily brief account special mention should be made of the unique collection of lantern slides which has been brought together by the league. These slides, which now number several thousand, illustrate the important types of social institutions throughout the world. The league is thus always in a position to respond to any call for information by furnishing an expert lecturer with the necessary slides to give a practical demonstration of what is being done in any particular field.

As the league has not yet had the good fortune to meet with a Comte de Chambrun to furnish it with an adequate endowment, it is forced to depend upon the dues received from members, subscriptions to its bulletin, and compensation given for information furnished upon special request.

The object of the exhibit made under the supervision of the League for Social Service was the collection of such material as would show the various movements for improving industrial conditions on the part of the employers for the employed, religious movements for social betterment, and the work of cities for the improvement of municipal conditions.

A great part of this material already existed in the files and documents of the League for Social Service. It was not practical, however,

to make exhaustive collections in regard to these various movements, owing to the fact that the Commission could grant no aid other than the franking privilege. The effort was therefore only made to secure typical exhibits, which were obtained by personal visits to the industries in question for the sake of studying at original sources movements inaugurated for improving the condition of employees. The work of the churches was collected by means of correspondence; but as a matter of fact the leading examples of the great institutional church movement were in New York. In this case also the movement in question was studied at original sources.

All the exhibits were prepared in the shape of photographs, mounted on wing frames. The lettering was done by expert draftsmen, with all explanations in French as well as in English, a point which was of great value in interpreting this exhibit at the Exposition.

By way of further illumination, the League for Social Service interpreted the general subject in three printed monographs, entitled, "Religious movements for social betterment," "Industrial betterment," "Social relief work of the Salvation Army in the United States," and "Young Men's Christian Associations of North America." "Industrial betterment" was published also in French.

The points of interest which were especially brought out were the various movements for improving the sanitary conditions of factories and workshops, the decoration of factory buildings and premises by means of vines and flowers, educational work of all kinds, schemes for recreation, improved cottages, and divers plans and suggestions for enabling the employee to be of better service to himself, to his employer, and to the community.

Under the study of religious movements attention was directed to the nature of the changes taking place in religious activities, from the individualistic to the social type, emphasizing the point that the progress of science was revealing the interdependence of body and mind. The result of these religious changes indicated a new church architecture, the application of religion to everyday life, a strengthened hold of the churches on the masses, the drawing together of all the churches in closer relations, and their general beneficent influence on civilization. The various organized undenominational efforts for social betterment were described, including, of course, the Young Men's Christian Association and the Young Women's Christian Association.

Through the courtesy of Commander Booth Tucker, of the Salvation Army, a splendid exhibit was sent of the social work of the army, illustrating its lodging houses for men and women, its missing friends department, its wood yards, workingmen's dwellings, rescue missions, and slum stations.

THE PHILADELPHIA COMMERCIAL MUSEUM.

The Philadelphia Commercial Museum occupied almost a class by itself at the Exposition. When first created it was an institute *sui generis*, and to-day, though institutions analogous to it have been started or projected in various foreign countries, it has no equal in its particular line of work. Its interesting exhibit, consisting of copies of its various publications, cases showing its admirable card system for reference to addresses and items of information, and other material, was awarded a gold medal, and it failed of a grand prize only because of the short time the museum had been in operation.

The museum is a public institution devoted to the general extension of international commerce. Though located in Philadelphia, it is not local in its aims, but works for all sections of the country. Its advice is always impartial and absolutely without self-interest. It has no sources of revenue upon which profits may accrue, and all service rendered to individuals is recompensed on the basis of actual cost. In its aim to foster international trade it has established relations and is in constant communication with over 20,000 foreign correspondents, and in incidental communication with 65,000. This extensive correspondence is carried on in more than a dozen different languages. The trade literature of the world is gathered into a special library, together with shipping and market reports, statistical publications of foreign governments, etc. All of its archives are catalogued or listed upon the card index system, so that any information desired can be immediately furnished with a minimum expenditure of effort. It has a similar card catalogue of foreign buyers. Its publications give the latest and best information, maps, etc., concerning foreign countries, their resources and openings for trade. Its museum includes trade samples of all descriptions. Finally, it has a corps of expert assistants whose duties are to render all this material available, and to conduct independent and original investigations as occasion arises. A noteworthy achievement of the museum was the summoning and management of the International Commercial Congress at Philadelphia in 1899.

THE NEGRO EXHIBIT.

Certainly the most unique exhibit in the American section, if not in the whole exposition of social economy, was that showing the economic and social progress accomplished by the negro race in the United States since its emancipation. The credit for this exhibit belongs to Mr. Thomas J. Calloway, who had general charge of the work, and Prof. W. E. B. DuBois, who made most of the special studies required. Both of these gentlemen are scholarly and intelligent representatives of the race the work of which they were exhibiting.

It is impossible to do justice to this exhibit in a few lines of descrip-

tive matter. The material presented was not only of high scientific value, but was shown in the most graphic way. There was no better example at the Exposition of the appreciation of the Exposition idea that exhibits must be made attractive and interesting. The following are only a few of the more important features of the exhibit. There was first an exceedingly interesting collection of books which had been written by members of the negro race. Though necessarily incomplete, it made an imposing appearance. Adjoining it were 4 handsomely bound volumes containing the official patent sheets issued to nearly 400 negro patentees. In cases of wing frames were shown photographs of the important negro scholastic institutions, such as Hampton Institute, Atlanta University, and Fisk University. Above these were 17 swinging cases, containing samples of shop and farm work of the Tuskegee Institute. In the vestibule of the American section was displayed a series of models showing graphically the progress of the negro race from primitive conditions, where a hut was both the home and the schoolhouse, to modern conditions, where the better class of negroes have comfortable cottages and instruction is given in imposing buildings comparing in equipment to those furnished for the white race. Another model was a reproduction of the statue of Frederick Douglass, which stands in the principal square of Rochester, N. Y.

Finally, should be mentioned the results of the special studies carried out by Professor DuBois. These consisted of a series of charts showing the condition of the colored race in the State of Georgia. This State was selected as being the one with the largest negro population. These charts showed first the general distribution of the negro race in all parts of the world, then the distribution in the United States by States, and finally conditions in Georgia in great detail. These latter charts indicated the growth of the negro population in the State by decades; its relative increase in comparison with that of the white race; migration to and from the State; the distribution of the negroes according to age, sex, and conjugal condition; the occupations of the negroes; the number who could read and write; the value of property owned by negroes; the number of acres owned by them or being cultivated by them as owners or tenants; the value of the farm implements, horses, and stock owned, etc. Altogether the exhibit was one which did credit not only to the persons responsible for the display, but also to the race to which it related. It is a matter of congratulation that this exhibit will probably be kept intact for future expositions or display in Washington.

FACTORY-INSPECTION SERVICES.

It is now generally accepted that the State has a part to play in determining the conditions under which labor must be performed. In consequence of this recognition there has developed during recent years

in practically all industrial nations a body of legislation having for its special purpose the regulation of labor. These laws in Europe are generally styled protective labor laws and in this country factory and mine laws.

Unlike many kinds of legislation, these laws require, in order that they may accomplish their purpose, the organization by the State of a special service of inspection to see that the provisions of the laws are enforced. The laws also, to a considerable extent, give discretionary powers to these officers in determining the exact measures that must be observed.

The organization and application of these services in the different countries were elucidated by means of the exhibit of their reports, forms of instruction, and statistical charts showing conditions in industrial establishments, the number of inspections made, orders given, etc. To the specialist they afforded a unique opportunity for contrasting the different methods of procedure and the policies pursued by the several nations in regulating factory work.

In this exhibit the United States occupied a prominent place. Factory inspection in the United States is of comparatively recent development. Though Massachusetts, the first State to take steps in this direction, enacted its initial law for the inspection of factories in 1877, it was not until six years later, or in 1883, that its example was followed by another State—New Jersey. Wisconsin in the same year provided for inspection through its bureau of labor. Ohio followed in the succeeding year, 1884. The movement once fairly started, however, has spread with increasing rapidity. In 1886 New York provided for factory inspection. In 1887 Connecticut, Minnesota, and Maine did likewise. They were followed by Pennsylvania, California, and West Virginia in 1889, Wisconsin and Tennessee in 1891, Illinois and Michigan in 1893, Rhode Island in 1894, Delaware, Indiana, Nebraska, and Washington in 1897, and Kansas in 1899. There are, therefore, at the present time, 21 States that have made some provision for factory inspection.

Twenty-one out of 45 States is of course a small proportion, but it should be remembered that in the great majority of the States without factory inspection manufacturing has as yet received but little development. It is important also to recognize that the growth of factory inspection lies not only in the fostering of new developments, but also in the enlargement of the powers and the broadening of the scope of the work of inspection services after they have been initiated.

The work of these inspection departments was shown in Paris by a monograph prepared by the present writer on the "Inspection of factories and workshops in the United States" and by reports and charts exhibited by the individual inspection services. The following chart, taken from the monograph just referred to, which was also exhibited

on a larger scale as a wall chart, is here inserted to present in a brief compass a comprehensive idea of the scope of the duties of the inspection departments of the different States. The States containing in their laws provisions concerning the duties mentioned in the first column are indicated by a cross:

Duties of inspectors in the United States.

Duty of inspectors to enforce laws concerning—	Maine.	Massachusetts.	Rhode Island.	Connecticut.	New York.	New Jersey.	Pennsylvania.	Delaware.	Ohio.	Indiana.	Illinois.	Michigan.	Wisconsin.	Minnesota.	Missouri.	Nebraska.	Tennessee.	Washington.	Kansas.	California.
Employment of children	×	×	×		×	×	×		×	×	×	×	×	×		×				×
Employment of women	×	×																		
Payment of wages		×			×	×	×	×	×										×	
Lunch hour, women and children.		×			×	×	×	×												
Seats for females		×	×	×	×	×	×	×	×					×	×	×		×		×
Separate toilet facilities for the two sexes		×	×		×	×	×	×	×	×				×	×					×
Guarding machinery		×	×	×	×	×	×	×	×	×		×	×	×	×			×		×
Cleaning machinery in motion by children and women		×	×	×	×	×	×			×		×			×					
Mechanical belt and gearing shifters					×		×			×		×		×						
Communication with engineer's room		×											×							
Guarding vats containing molten metal or hot liquids					×	×	×		×	×									×	
Railings on stairways					×				×	×		×								
Regulation of dangerous or injurious occupations		×				×														
Use of explosive or inflammable material		×				×														
Exhaust fans, blowers, etc., for removal of dust, etc		×		×	×	×			×	×	×	×		×	×					×
Guarding elevator and hoistway openings		×	×	×	×	×	×		×	×	×	×		×	×	×				
Fire escapes		×			×	×	×		×	×	×	×	×	×	×					
Doors to swing outward; to be unlocked		×	×	×	×	×	×		×	×										
Sanitary condition	×	×	×		×	×	×		×	×				×	×					×
Ventilation		×	×		×	×	×		×	×					×				×	×
Lighting						×	×		×	×					×				×	×
Heating						×	×		×				×					×	×	
Overcrowding					×	×	×			×					×					
Lime washing or painting walls					×	×	×			×					×					
Reporting accidents		×	×		×	×	×		×	×	×			×	×					
Regulation of sweating system		×			×	×	×		×	×				×	×					
Inspection of mercantile establishments					×		×				×									
Inspection of mines					×	×									×		×			
Inspection of steam boilers		×					×													
Inspection of schoolhouses, theaters, etc		×							×											
Regulation of bakeries				×	×	×	×		×				×		×					
Approval of plans for factories		×																		

The efficiency of a service is, of course, largely dependent upon the number of inspectors provided for. In Massachusetts there are 1 chief and 26 assistant inspectors and 4 inspectors of boilers; in New Jersey, 1 chief and 6 deputy inspectors; in Ohio, 1 chief and 13 district inspectors; in New York, 1 chief and 36 deputy inspectors, of whom 6 are detailed to inspect boilers and 1 to act as mine inspector; in Pennsylvania, 1 chief and 20 deputies. In the remaining States the inspection forces are, for the most part, small, in some instances consisting of only a single inspector.

As regards the inspection of mines, though 30 or more States have made some provision for the regulation of mine labor, in but few is the inspection service greatly developed. Much the most important inspection service is the department of mines of Pennsylvania, and after that the inspection bureaus of Ohio and Illinois. The work of these three bureaus was shown in Paris, and in each case an award was received.

The inspection services of foreign countries were likewise shown by means of their reports, charts, etc. Of these much the most important was that of Great Britain. That Government, as is well known, possesses probably the most elaborate and well-developed system of factory laws of any country. Its inspection service for the enforcement of these laws also has no equal as regards efficiency. In 1899 it consisted of a chief inspector, 6 superintending inspectors, 44 inspectors, 27 junior inspectors, 4 assistant examiners, 23 inspection assistants, 1 woman superintending inspector, 1 principal woman inspector, and 4 women inspectors, or a total of 111 persons. This service was created as early as 1833, when provision was made for the appointment of four inspectors to enforce the provisions of the factory act of that year. Elaborate additional charts were exhibited, showing the operations of the service during recent years.

In France a factory inspection service was first created by the law of March 22, 1841. It was not until the law of May 19, 1874, however, that it was put upon anything like an effective basis, while the important factory act of November 2, 1892, entirely recognized the service and made it still more efficient. Under the latter law provision is made for a corps of factory inspectors wholly dependent upon the central Government, consisting of division and departmental inspectors appointed by the minister of commerce and industry. There was also created a superior council of labor to act as a supervisory body in regard to the execution of the factory laws. This council, which consists of nine members—two senators and two deputies elected by their colleagues and five members appointed by the President—receives the annual reports of the inspectors and from them prepares an annual report for the President concerning the result of the inspections. It also controls the appointment of inspectors and presents recommendations concerning changes that should be made in the laws. There is also an interesting system of local councils to look after the execution of the law in their respective districts.

In Belgium the creation of a factory-inspection service is of more recent date. In early years the supervision of industrial establishments was almost wholly left to the local authorities, though the central government exercised the right of appointing officers to supervise establishments presenting dangerous and unhealthy conditions. This power of the central government was further strengthened by a law

passed May 5, 1888. On July 10 in the following year a royal decree was issued reorganizing and strengthening the system for the inspection of dangerous and unhealthy establishments and creating a committee having as its function the advising of the Government concerning the application of the laws. On December 13, 1889, the law regulating the employment of women and children was passed, and in accordance with its provisions a special corps of factory inspectors for its enforcement was organized. Experience having demonstrated the desirability of consolidating these two services, they were combined by royal decree of September 21, 1894.

In Germany the duty of creating a service for the inspection of factories and the enforcement of the laws in relation to them is left to the individual States of the Empire. This is a duty, however, the performance of which is made compulsory by a general law passed in 1891. Each of the States thus possesses its own particular corps of factory inspectors, the powers and duties of which are largely fixed by the States themselves. These inspectors must furnish annually to their respective local governments reports setting forth the manner in which they have performed their duties. Such reports, in turn, must be transmitted to the central Government, and from them is prepared a general report relating to factory inspection in the whole Empire. The exhibit of the German Government included not only a complete set of these latter reports but of the reports of the individual States as well.

In Austria a system of factory inspection, in the modern sense of the term, was first created by virtue of the law of June 17, 1883. This law provides for a chief inspector with a staff of deputies. The number of the latter is not fixed by law, but is left to the discretion of the administration. Nine deputies were at first appointed. This number was subsequently increased to 12, and in 1897 to 40, inclusive of the chief inspector. These officers have the usual powers and duties of inspectors. The law creating the service, however, contains an interesting provision directing that the inspectors, in the execution of their duties, shall exercise their control in a kindly manner, thus facilitating the beneficial operation of the law with regard to employees; that they shall tactfully aid the directors of industrial enterprises in the fulfillment of the legal requirements; mediate between the employers and their employees and endeavor to adjust all differences upon an equitable basis, and, generally, to gain the confidence of both the employers and the employees, so as to be in a position where they can assist in maintaining amicable relations between the two classes. The inspectors are required to make comprehensive annual reports to the minister of commerce, giving the results of their work and observation. These reports contain, among other things, information concerning the causes and results of accidents befalling employees in the

course of their work and recommendations regarding legislation or administrative orders in the interests of the industries and the employees connected with them, over which legal control is exercised. A complete set of Austrian reports was shown at the Exposition.

DEVICES FOR PREVENTING ACCIDENTS.

In the field of devices for preventing accidents much the most noteworthy exhibits were those made by the German Imperial Insurance Department and by the various associations of manufacturers that have been organized in France, Belgium, and Italy to promote the prevention of accidents.

The German exhibit was on an elaborate scale. The Imperial insurance department is the central administrative bureau having charge of the system of insurance against accidents. That the cost of such insurance may be kept as low as possible, it is manifestly desirable that every precaution practicable should be taken to prevent accidents. The great efforts that are being made in Germany to do this was evident from the exhibits shown. These exhibits consisted primarily of hundreds of photographs of appliances for preventing accidents, mounted on cards of the same size, with proper labels and explanations attached. These cards were then strung together in a number of endless chains, which were revolved under glass cases by means of a small dynamo. Each card remained exposed a sufficient length of time to permit of its being thoroughly studied, when a slight revolution was automatically produced and the following card was similarly exposed. The arrangement of the cards in a multiplicity of chains permitted a number of persons to inspect the display simultaneously. This arrangement was one of the cleverest installation devices in the social economy building.

Accompanying these photographs was a volume containing copies of all the regulations adopted by the different trade associations of the Empire through which the insurance of workmen is accomplished as model rules for the prevention of accidents. They cover almost every conceivable industry, and thus constitute an exceedingly valuable code for managing industrial work in the safest and most expert manner. They were prepared in accordance with a resolution of the general congress of accident insurance associations of Germany June 25, 1896.

The exhibits of the national associations of manufacturers for preventing accidents were no less important and, from the view point of methods of social action, were of still greater interest. These associations are purely voluntary organizations, created and maintained by employers without any compulsion or interference on the part of the State. This instance of employers voluntarily, and at no little expense, forming strong associations for the purpose of furthering in every possible way the movement to make conditions of labor more secure, furnishes one of the most interesting examples of voluntary effort for



A-9. NEGRO SOCIAL AND INDUSTRIAL EXHIBIT.

social betterment that has anywhere been presented. The associations that exhibited were:

- (1) Association des industriels de France contre les accidents du travail.
- (2) Association des industriels du nord de la France contre les accidents.
- (3) Association normande pour prévenir les accidents du travail.
- (4) Association des industriels de Belgique pour l'étude et la propagation des engins et mesures propres à préserver les ouvriers.
- (5) Associazione degli industriali d'Italia per prevenire gli infortuni sul lavoro, Milano.

The history of the formation of organizations of this kind dates from the year 1867, when was founded, through the efforts of M. Engel-Dollfus, the Association alsacienne pour prévenir les accidents de machines. This association immediately prospered and its services to industry were everywhere fully recognized. The second association to be founded was that created in Normandy in 1879. It was avowedly based on the model of the Alsacian society. This association, which is the third on our list, had as members in 1899 manufacturers in the five departments of Normandy employing over 55,000 workingmen and women.

In 1883, solicited by the Society for the Protection of Apprentices, of which M. Engel-Dollfus had been the president, M. Émile M. Muller, a collaborator with M. Dollfus in the creation of the famous workingmen's community at Mulhouse, founded the Association of Parisian Manufacturers for the Prevention of Accidents, organizing it on the Alsacian model. The rapid development of this society induced its managers to enlarge its scope, and in 1887 it became the Association des industriels de France contre les accident du travail. On the 31st of December, 1899, this association exercised its functions in 72 departments, and had as members 2,771 manufacturers employing 286,000 work people.

The Association des industriels du nord de la France, with headquarters at Lille, was founded in 1894. It now embraces about 700 members, employing 120,000 persons.

The Belgian association was founded in 1890. In 1900 it had 211 members, representing 248 establishments and 74,890 employees.

Though mention is made last of the Italian association, it is perhaps one of the most important of the group. It was founded in 1894 as the direct consequence of the interest awakened in the question by the meeting of the International Congress in Relation to Accidents to Labor, held in Milan in that year. Upon its organization it included 68 associates, representing 98 establishments and over 33,000 employees. At the date of the Exposition it embraced 1,130 associates, 1,951 establishments, and 277,512 employees. The great services of this organization were so cordially recognized by the Government that when the law of March 5, 1898, concerning accidents to labor, was passed, a section was included which provided that the minister of agriculture and industry, in enforcing the law, should not only utilize public

officials but especially avail himself of the services of the technical employees of associations for preventing accidents and of mutual accident insurance companies.

The forms of action taken by the different associations for the prevention of accidents are in practically all cases identical. The following free translation of the section of the constitution of the Association of Manufacturers of France, which sets forth the objects of that organization, will give a good idea of the means usually employed. The object of the association is declared to be, first, to prevent accidents which may injure persons engaged in mechanical works, the physical or chemical industries, in construction shops, or in public or agricultural work; second, to seek for the best means of protection against accidents by centralizing the experiences of each establishment, and thus enabling it to profit by the good devices resorted to in the others, making periodical inspection of establishments belonging to the association, making known the best means of protecting employees, formulating model shop regulations, and recommending their adoption and publishing articles relative to accidents; third, by granting prizes or premiums for the invention of new devices or the formulation of new schemes of regulation having as their purpose the prevention of accidents or the adoption of methods of work resulting in a diminution of accidents.

Provision is also made for the organization of a technical corps of factory inspectors, the publication of a regular bulletin, the appointment of technical committees, etc. All of the associations publish bulletins, which contain articles and illustrations of great value concerning the best means of preventing accidents. An effective means employed by a number of associations is that of holding annual competitions for the best devices for regulating particular machines or operations designated as dangerous and granting adequate prizes for the best designs submitted. The funds necessary for carrying on the work and supporting the associations are raised by contributions required of members in proportion to the number of their employees.

The exhibits made by the associations consisted of copies of their publications, maps showing the number and location of establishments affiliated with them, and models and photographs of accident-preventing devices for which prizes had been awarded in the different competitions. All of the associations received high awards.

HOUSING OF THE WORKING CLASSES.

In many respects the exhibit made of efforts now being put forth in different countries for improving the conditions of housing among the working classes constituted the most interesting class display shown in the whole section of social economy. This was largely due to the fact that this branch of economics lends itself best to exposition methods, while at the same time the question in itself is one of vast importance.

At Vincennes was shown a notable collection of models of houses erected especially for the working classes. These models were full size and furnished an excellent opportunity for making a comparison of different types. In the national pavilion of Germany were shown small models of workingmen's communities, built in connection with different industrial establishments. In the latter collection the models showing the houses erected for employees by the Frederick Krupp Steel Works at Essen were by far the most important.

In the palace of social economy itself were shown numerous plans, illustrations, etc., with accompanying explanations, of houses erected by a great many institutions and establishments. So much having been shown, it is difficult to convey a general idea of the importance of the display. The following notes concerning several of the more important exhibits, however, will at least serve to show the form that efforts in this direction have taken and some of the more significant aspects of the movement for improved housing in the different countries.

In France the whole movement for the provision of better houses for the working classes centers around the French Society for Cheap Houses (*Société Française des habitations à bon marché*). As in the case of the Musée Social, the organization of this society is the direct consequence of the work of the social economy section of the Paris Exposition of 1889. Its purpose is to provide an organization to perpetuate the work begun by the International Congress in Relation to Workingmen's Homes, held under the auspices of that exposition; to provide a body which could take the initiative in the organization of subsequent congresses; to furnish the means for the uninterrupted study of the various phases of the problem of the housing of the working classes, and finally, and most important of all, to form an organization of those most interested in the subject for the purpose of actively intervening and bringing about the creation of companies for the construction of workingmen's houses throughout France, for the enactment of necessary legislation regarding building and sanitary regulations, and the like. Though a society for study, it is none the less preeminently an organization for active propagandism.

This society was formally constituted December 17, 1889. Its field of operations as set forth in its constitution is "to encourage in all France the construction, by individuals, employers, or local societies, of healthy and cheap houses or the improvement of existing buildings intended for the working classes. It will notably seek to make known the means necessary to facilitate to employees, artisans, and workingmen the acquisition of their own homes. To accomplish this it proposes to place at the disposal of individuals or societies plans and model constitutions of recognized merit as well as other documents and necessary information."

It will be seen from this statement that the sphere of activity mapped out for itself by the society was that of a general bureau of information and center of propagandism. Actual construction work, or even financial participation in building operations, is forbidden to it. Its specific objects are to bring about the organization of independent building companies; gratuitously to furnish architectural plans, models of constitutions, and schemes of financial organization; to open competitive contests in which prizes are offered for the best plans for workingmen's houses; to furnish lectures on these subjects whenever any action or organization is contemplated, and generally to assist in any other way the advancement of the movement to which it is devoted.

This well-defined policy has been carried out with marked success. For ten years the society has labored unceasingly. From the first it drew to itself all those most competent to direct the movement for the improved housing of the poorer classes. Its membership is largely composed of men who are actively interested in public affairs—architects, government officials, and directors of financial institutions. To a considerable extent the members are also directors of companies for the construction or renting of workingmen's houses, who are thus personally familiar with the details of the housing problem. During the last decade these men have responded to scores of calls for addresses and personal help in the organization of work in different industrial centers. Hundreds of inquiries have been answered and expert examination and report made on plans and proposed schemes of organization submitted to the society. Its quarterly bulletin, issued regularly since its organization, now includes 11 volumes of from 400 to 500 pages each. Nor are these pages devoted chiefly to addresses and academic discussion. For the most part they are devoted to the reproduction in full of the constitutions and reports of notable societies for the provision of workingmen's houses, with plans of houses and detailed statements of costs, and the financial results achieved. The files of the bulletin thus constitute a storehouse of information presented in the most available way, to which new companies or employers contemplating action can have recourse, not only for general information but for that concerning the technical details, both architectural and financial, of the work with which they are concerned.

It is, however, in its active promotion of the organization of companies for the building of workingmen's houses and of the enactment of legislation that its great usefulness has been demonstrated. Under its auspices and as the direct result of its efforts between 25 and 30 companies for the erection of homes for the working classes have been established and are now in practical operation. When it began its mission cooperative effort on the part of the workingmen themselves to acquire their own homes was unknown. From the beginning of its operations it has been the persistent effort of the Société Française to introduce in France cooperative building associations organized on the

English and American plans. In this it has been successful. Such associations have been created through its efforts in various industrial centers, new ones are being organized every year, and through them the question of workingmen's houses is entering upon a new phase.

Following is a list of the societies for the building of workingmen's houses that had been organized prior to the close of the year 1898. It will be seen that all but 14 have been founded since the Paris Exposition of 1889. To a large extent the creation of the labor societies was due to the effort of the Société Française des habitations á bon marché:

Number.	Year formed.	Locality.	Name of organization.
1	1851	Mulhouse	Société mulhousienne des Cités ouvrières.
2	1866	Amiens	Société des maisons ouvrières d'Amiens.
3	1867	Lille	Compagnie immobilière de Lille.
4	1870	Rheims	Union foncière de Rheims.
5	1871	Havre	Société havraise des Cités ouvrières.
6	1872	Nancy	Société immobilière nancienne.
7	1877	Bolbec	Société des Cités ouvrières de Bolbec.
8	1879	Orleans	Société immobilière d'Orleans.
9	1882	Paris	Société des habitations ouvrières de Passy-Auteuil.
10	1882	Rheims	Société remoise pour l'amélioration des logements á bon marché.
11	1885	Rouen	Société immobilière des petits logements.
12	1887	Rouen	Société rouennaise des maisons á bon marché.
13	1888	Lyons	Société de logements économiques et d'alimentation.
14	1888	Paris	Société philanthropique de Paris. Heine donation.
15	1889	Epinal	Société des habitations ouvrières d'Epinal.
16	1889	Marseille	Société des habitations salubres et á bon marché.
17	1889	Marseille	Habitations á bon marché de la caisse d'épargne des Bouches-du-Rhône.
18	1889	Paris	Société des habitations économiques de Paris.
19	1890	Belfort	Société Belfontaine des maisons á bon marché.
20	1890	Xeuilley	Société foncière de Xeuilley.
21	1891	Saint-Denis	Société des habitations économiques de Saint Denis.
22	1891	La Rochelle	Société rochelaise des maisons á bon marché.
23	1891	Oullins	Le Cottage d'Oullins.
24	1891	Dunkerque	La Cité Gabrielle (Hospices de Dunkerque).
25	1891	Marseille	La Pierre du Foyer.
26	1892	Beauvais	Les Cottages de la rue Tetard.
27	1892	Bordeaux	Société bordelaise des habitations á bon marché.
28	1894	Athis	Le Cottage d'Athis.
29	1894	Longwy	Société des habitations á bon marché de Longwy.
30	1894	Valentigney	Société immobilière de Valentigney, Beaulieu, et Terre-Blanche.
31	1894	Saint-Denis	Le Coin du Feu.
32	1895	Roubaix	La Ruche roubaisienne.
33	1895	Eurville	Le Foyer (d'Eurville, Haut-Marie).
34	1895	Caen	Société caennaise d'habitations á bon marché.
35	1895	Roubaix	Le Foyer de l'ouvrier (Roubaix).
36	1896	St. Etienne	Société des logements économiques de Saint Etienne.
37	1896	Clichy	Société des habitations á bon marché de Clichy.
38	1896	Nîmes	Société nimoise des habitations salubres et á bon marché.
39	1896	Tours	Société tourangelles de construction d'habitations á bon marché.
40	1896	Roubaix	Société roubaisienne des habitations á bon marché.
41	1896	Beauvais	Société beauvaisienne d'habitations á bon marché.
42	1896	Havre	Société des habitations á bon marché de Graville-Sainte-Honorine.
43	1897	Fontainebleau	Société d'habitations á bon marché de l'arrondissement de Fontainebleau.
44	1897	Amiens	Société amiennoise des habitations á bon marché.
45	1897	Villefranche	Société caladoise des habitations á bon marché.
46	1897	Luneville	Société des habitations ouvrières de Luneville.
47	1897	La Garenne-Colombes	Le Foyer (Garennois).
48	1897	Ruelle	Le Foyer (de Ruelle).
49	1897	Perigueux	La Ruche de Toulon.
50	1897	Villeneuve-Saint-Georges	Le Foyer villeneuvois.
51	1898	Saint-Amand-les-Eaux	L'Union du foyer amandinois.
52	1898	Barentin	L'Epargne immobilière de Barentin.
53	1898	Pontoise	Le Foyer du Travailleur.
54	1898	Lille	Société lilloise des habitations á bon marché.
55	1898	Paris	Société de construction d'habitations á bon marché du département de la Seine.
56	1898	Rueil	Société de maisons économiques du département de Seine-et-Oise.
57	1898	Glisy	Société immobilière du vallon de Glisy.

In the field of legislation the society has been equally successful. After an exhaustive investigation as to the character of legislation that was desirable, it drew up a bill, and through its president, M. Jules Siegfried, who was also a member of the French Parliament, secured its enactment, this being the important law of November 30, 1894. This law provides for the organization of local committees in each department to investigate housing conditions and promote action, and for the encouragement of the erection of small houses by the remission of certain taxes in their case; it also permits the Caisse des Dépôts et Consignations and certain other public institutions to use a part of their funds in loans to companies or societies for building workingmen's houses. It has also secured a very important extension of this last privilege, in the law of July 20, 1895, by which savings banks are given the same power of so investing a part of their funds. In consequence of this law the savings banks in various cities are actively participating in the work of housing the working classes through the financial aid granted to building societies of their respective localities.

The society itself at the present time is in a very flourishing condition. Its membership is divided into three classes, donation—consisting of those buying a life membership for 1,000 francs; ordinary life, those buying a life membership at the regular rate of 300 francs; and subscription members, those paying annual dues of 20 francs. Its constitution provides that all receipts from the first two classes must be carried to a permanent endowment fund, the capital of which can not be alienated. As the society secured the adhesion of 14 donation and 33 life members within less than a year from its organization, a number of the donation members giving more than the required 1,000 francs, it immediately started with a considerable endowment fund. In 1894 this fund received a great addition. The Comte de Chanbrun, so well known as the founder of the Musée Social, gave the society the important sum of 50,000 francs. Shortly after, Madame Cornil, through M. Jules Simon, gave a further sum of 10,000 francs. Finally, an annual payment of 3,000 francs to the society was decreed by the Government, to be paid from the fund created by the Giffard legacy. In consequence of these gifts the society in 1898 possessed an endowment of over 100,000 francs, in addition to the Giffard annuity, which at 3 per cent represents a further capital of like amount. The society is thus established upon what would seem to be a perfectly secure basis. The enthusiasm of its officers and members in its work seems to have suffered no abatement, in spite of the fact that it has already accomplished several of the more important purposes for which it was organized, and it will undoubtedly continue to be in the future, as it has been in the past, the center of the movement throughout France for the improvement of the housing conditions of the working classes and the increase of house ownership among them.

Turning now to the work of individual companies for the erection of model dwellings, first mention should be made of the houses erected by the Philanthropic Society of Paris. Directly inspired by the success accompanying the gift of Mr. Peabody for the erection of improved houses for the working classes in London, the two brothers Michel and Armand Heine, in 1888, determined to organize a similar work in Paris. For the administration of the proposed fund they selected the Paris Philanthropic Society, and to it they granted the generous sum of 765,000 francs. The conditions of this gift were practically those of the Peabody fund. With it one or more tenement houses of the most approved type were to be immediately erected; these were to be rented to workingmen at rentals not exceeding those usually paid by them; and the profits realized were to be capitalized and used for the erection of additional buildings. In this way it was hoped that the enterprise would receive an indefinite extension.

These expectations, the justification for which existed in the success of the London fund, have been no less fully realized in Paris. The first apartment house was erected in 1888, in the rue Jeanne d'Arc, at a cost of something over 177,000 francs, and contained 35 tenements. During the first year of its occupancy it produced a net revenue of 7,021 francs, a sum representing about 4 per cent on the investment. In 1889 a second house, with 46 tenement, was erected in the Boulevard de Grenelle, at a cost of 278,536 francs, and in 1891 a third, still larger than the first two, with 55 tenements, in avenue Saint-Armand, at a cost of 296,225 francs. The erection of these houses about exhausted the fund left by the brothers Heine. All of them were fully rented without any difficulty and immediately began to produce revenues in excess of expenditures for their maintenance. As fast as these profits were realized they were invested in interest-bearing securities, to accumulate until they should amount to a sum sufficient for the construction of another building. In 1890 the sum thus capitalized amounted to 34,105 francs; in 1891 it was increased to 61,354; in 1892 it amounted to 95,810; in 1893, to 113,180; in 1895, to 139,607, and in 1896, to 165,450 francs.

The result of this rapid accumulation of a capitalization fund was that in 1897, or nine years after the first building had been erected, it was possible to erect a fourth building, the cost of which was entirely defrayed by the profits realized from the exploitation of the first three. This building is situated in the rue d'Hautpool and contains 54 tenements. The expectations of the founders of the fund that the work could be indefinitely expanded through its own earnings have therefore been thus far fully realized, and, unless unforeseen obstacles intervene, it would seem that the expansion ought to proceed in an ever-increasing ratio. With the completion of this last structure the Heine fund had four buildings, with a total of 190 tenements, in which are now housed something over 700 persons.

A second class of organizations consists of those companies in which philanthropy has been put upon a business basis. Their purpose is to demonstrate that it is possible from a purely business standpoint to erect sanitary and cheap houses for the working classes and yet realize a fair commercial return upon the investment. The philanthropic feature enters into the provisions that none but well-arranged and sanitary houses shall be erected; that rents no higher than those ordinarily paid by workingmen shall be exacted; that dividends shall be voluntarily limited to a fair rate, about 4 per cent, and that frequently provision shall be made for the acquisition of the houses by workingmen by means of payments extending over a period of years.

Among companies of this character much the most important is that of the *Société Anonyme de Logements Economiques* of Lyons. This company owes its organization to four men, Messrs. Aynard, Gillet, and Lucien and Felix Mangini. In 1886 these four formed a partnership with a capital of 200,000 francs, subscribed in equal shares by themselves, for the purpose of erecting workingmen's houses, in which the condition that dividends should in no case exceed a maximum of 4 per cent was incorporated. With this capital a first group of five houses, containing 60 tenements, was erected. The success achieved by this group was such that in 1888 it was determined to convert the partnership into a joint-stock company with a capital of 1,000,000 francs. The success attending the first operations continued to follow the new company, and the latter consequently extended its work with remarkable rapidity. In 1890, through the cooperation of the Savings Bank of Lyons, which subscribed for half the increase of stock, the capital of the company was raised to 2,000,000 francs; in 1892 another increase was made to 3,000,000; in 1894, to 4,000,000, and in 1897, to 5,000,000 francs. In addition to this capital, the Paris, Lyons et Méditerranée Railway Company loaned to it the sum of 450,000 francs at an interest rate of 3 per cent, to enable the company to erect houses at Oullins, a suburb of Lyons, for the special use of the former's employees.

The extent of the work of the company has naturally increased in proportion. From 5 houses containing 60 tenements, the property of the company increased to 14 houses with 160 tenements in 1889, to 24 houses with 268 tenements in 1890, to 55 houses with 647 tenements in 1891, to 88 houses with 1,049 tenements in 1893, to 89 houses with 1,050 tenements in 1895, to 100 houses with 1,157 tenements in 1896, and to 108 houses with 1,267 tenements in 1897. In addition to this the company had in the last-named year 4 houses containing 51 tenements in the course of erection and land secured and plans drawn for 7 more to contain 75 tenements. These constructions, which undoubtedly have since been completed, give the company a total of 119 houses with 1,393 tenements, or sufficient room to house 5,000 people.

The financial results have been no less brilliant. From the first organization of the company the maximum dividend of 4 per cent per annum has been regularly paid to the shareholders and in addition a handsome surplus accumulated. Thus the report for the year 1897 showed a net profit from rents during the year of 193,161.22 francs, leaving, after the payment of the annual dividend, a surplus of 28,755.59 francs. At the end of the year the property of the company was valued at 6,037,214.65 francs as against liabilities consisting of 5,000,000 francs stock, 450,000 francs loan from the Paris, Lyons et Méditerranée Railway, and outstanding claims of 42,983.69 francs—or 5,492,983.69 francs in all. There was therefore the substantial surplus of assets over liabilities of 544,230.96 francs. That model tenements for the housing of the working classes can be erected and a fair rate of interest realized upon the money invested in them would seem to require no better demonstration than the experience of this company.

Before leaving the consideration of this company some mention should be made of a collateral work undertaken by it—that of the maintenance of restaurants for furnishing cheap and wholesome meals to workmen, particularly to those occupying the houses owned by the company. A beginning in this direction was made in 1890, when the first restaurant was opened. A second one was opened shortly afterwards in another section. Both establishments have been very successful, so much so that in 1894 it was determined to make the work an integral part of the activities of the company, and the latter's name was consequently changed to that of Société Anonyme de Logements Economiques et d'Alimentation de Lyon. The following figures, taken from the last annual report, show the extent of work done by these restaurants: During the year 1897 meals to the value of 498,810.80 francs were sold, of which 30,295.25 francs, or about 6 per cent, were net profits. On an average 12,042 portions were sold daily to 3,178 customers, the average cost of each meal being but 46 centimes, or less than 9 cents.

Turning now from France to other countries, it is to be regretted that with the exception of Belgium and the United States foreign countries made no adequate exhibit of improved housing efforts within their territories. In the case of Germany some models of houses, as already noted, were shown, and a general account of what was being done in this direction was given in the report on the social institutions of Germany published for the Exposition, to which reference will hereafter be made. It is especially unfortunate that the great work being done in London and other municipalities was not shown.

The Belgian exhibit was largely confined to an exposition of the results accomplished by the law of August 9, 1889, in relation to

workingmen's houses. This law was similar in many respects to the French law already described, for which, indeed, it furnished the model. Its importance lies in the fact that around it centers almost all the efforts now being put forth toward improving the condition of the homes of the working classes in Belgium.

The law may be said to embrace three fairly distinct parts: First, that providing for the creation of local committees of propagandism, or patronage, as they are called; second, that permitting the General Savings Bank to loan a portion of its funds to enterprises having for their purpose the erection of houses for the working classes, and, third, that creating a system of life insurance in connection with loans, so that in case of the death of a workingman while payments for a house are pending the insurance money will liquidate the indebtedness.

The essential feature of the system under which money is loaned by the bank for workingmen's houses is that the funds never go directly to the workingman, but are advanced to the society, which stands as an intermediary between the bank and the actual beneficiary. The function of the committees of patronage is to investigate local needs and encourage the formation of societies for the erection of workingmen's houses. These committees consist of public-spirited individuals who are interested in social questions or are competent to pass upon the technical problems relating to building and hygiene.

The results that have followed the enactment of this law, as shown at the Exposition, are little short of wonderful. Committees of patronage have been organized all over the Kingdom. The results of their investigations were exhibited in numerous reports. One hundred and thirty-eight societies for building houses for the working classes had been created, and the bank had loaned prior to January 1, 1900, to 129 of them the large sum of 30,788,000 francs. The system has worked well in every particular, and each year witnesses hundreds of houses erected. Practically the only support given by the State is the provision that the General Savings Bank can invest a portion of its funds in this way.

The subject of workingmen's houses in the United States was fully covered by different classes of exhibits. First in importance came exhibits showing the organization and work of building and loan associations. These consisted of the following: (1) The exhibit of the United States League of Local Building and Loan Associations. This organization, the object of which is to bring together in an annual congress all persons interested in building and loan associations, was created in 1892 at Chicago, but the first convention was not held until the following year, 1893. Annual meetings have since been held. The reports of all its meetings were exhibited, as well as certain tabular matter. The exhibit of this organization was of especial impor-



A-10. FAÇADE OF SOCIAL ECONOMY SECTION, GROUP XVI, PALACE OF SOCIAL ECONOMY.

tance, as in no other way could the work of building and loan associations have been generally shown. (2) Exhibits by the commissioners of building and loan associations from the States having such officers. (3) Exhibits by State leagues of building and loan associations of their reports and other documents. (4) The report of the United States Commissioner of Labor on building and loan associations. (5) The special monograph on these associations, by the present writer, contained in the series of economic monographs prepared for the Exposition by the United States Commission to the Exposition.

The character of these associations is so well known that it is scarcely necessary here to attempt more than a brief mention of certain features of interest. As the Commissioner of Labor in his report on their institution says, "These private corporations, doing a semibanking business, conducted by men not trained as bankers, offer a study in finance not equaled by any other institutions."

These associations are interesting from a number of distinct points of view. They not only offer the most successful scheme that has ever been devised to make it possible for artisans to become the owners of their homes, but they also minister to several other ends of almost equal importance. Building and loan associations combine the essentials of three different organizations—those of a savings bank, of a loan institution, and of a building society. The mere performance of the functions for which these institutions stand is, moreover, not the sole measure of the value of their work. They afford an example of the possibilities of cooperation that has no equal in the United States, and in the development of this and the habit of saving they contribute powerfully to the cultivation of those principles of individual self-help and association which are such desirable qualities to inculcate among the people of any country.

The history of the rapid growth and present enormous development of building and loan associations furnishes the most eloquent testimonial of their benefits that can be offered. Their history has in part been frequently chronicled, but it was not until the investigation made by the Department of Labor in 1893, the results of which were published in its Ninth Annual Report, that any reliable data were collected concerning their number and importance throughout the entire United States.

The first building and loan association is believed to have been one that was organized in a suburb of Philadelphia, Pa., January 3, 1831, named the Provident Building Association. In 1893 the Department of Labor found in operation 5,838 associations. Statistics as to membership could only be obtained from 5,796 of these associations, but this number showed a total of 1,745,725 members. As to the actual operations of these organizations, it was found that the local associations had as total assets the large sum of \$473,137,454, consisting of

\$422,313,725 loaned on real estate, \$15,880,663 loaned on the stock of the associations themselves, \$5,666,853 loaned on other security, and \$12,603,145 cash on hand, while all other assets, which consisted largely of furniture, buildings for business purposes, and arrearages, amounted to \$10,673,068. The national associations were in possession of assets to the value of \$55,715,431, of which \$47,828,799 was in loans on real estate, \$1,471,530 in loans on stock of the associations, and \$334,818 loans on other securities. They also had \$1,453,261 cash on hand and \$4,627,023 in other assets. Including all the associations, both local and national, there has been saved through their instrumentality the enormous sum of \$528,852,885. This, of course, takes account only of the assets on hand at the time in question, and does not include the sums saved in past years by members who had withdrawn their savings or used them to acquire homes.

Of the 5,838 associations only 4,444 reported the number of houses that had been acquired through them. These, however, showed that during their existence 314,755 homes had been acquired by their members through loans made by them. This does not include 28,459 buildings other than dwelling houses that were reported by 4,422 associations. Of the total number of homes thus exhibited 290,803 were acquired through local and 23,952 through national associations.

A second important exhibit in the class of workingmen's houses was that of the tenement-house committee of the Charity Organization Society of New York City. This committee had made a very elaborate exhibit of models and plans of tenement houses in New York and other cities, and it sent the most significant part of this exhibit to Paris. Included were photographs showing for purposes of contrast both present bad conditions of housing in American cities and the best type of houses erected by philanthropic companies to take their places. Three large models were displayed, showing (1) a typical tenement block in New York City; (2) a still worse type of house, resembling a huge jail, and (3) a modern model tenement house, in which, as far as possible, all hygienic requirements had been met, such as are being erected by the City and Suburban Homes Company, of New York.

The only individual company for erecting improved houses to receive the award of a gold medal was the Washington Sanitary Improvement Company, of Washington, D. C. The work of this company puts it in the front rank of improved housing companies, whether in this country or in Europe. Its merits consist in the excellence of the financial basis upon which it is organized, the perfect adaptation of its architectural plans to the classes for whom the houses are intended, the extent to which all sanitary and hygienic regulations are met, and finally the skill and success with which it has been managed.

The company was organized in 1897 as the result of a movement started by the civic center and the relief committee of the city. In its organization the fact, now generally accepted by specialists in the field of housing efforts, that permanent and adequate improvement can only be secured by inducing capital to undertake the erection of suitable houses for the working classes was well recognized. The organization therefore took the form of a joint stock company, in which the amount of dividends that could be declared were limited to 5 per cent cumulative. It was believed that this rate could easily be earned and adequate capital would therefore be attracted. The philanthropic features consisted in the stipulation that all earnings in excess of 5 per cent should be used for extending the work or be applied in some other way for the benefit of the tenants, that the houses should be models of hygienic dwellings, and that officers should serve without remuneration.

Immediate success was obtained in receiving subscriptions to the stock and building operations were forthwith begun. The type of dwellings selected for construction was that of a two-story house with a tenement on each floor. The important feature of this plan is that the two apartments are absolutely separated and independent from each other. There is not even a common entrance. Each apartment has its own front door and doorstep, its own cellar, yard, exit, alley, etc. Each embraces three or four rooms, bath and water-closet, cellar, and three large closets. The kitchens are provided with pantries and sinks, a range, and a hot-water boiler. The lighting, ventilation, and plumbing are of the best. The plan, according to the opinion of experts, constitutes the best two-tenement model dwelling yet devised for city purposes.

In operation this company has been remarkably successful. A first group of 8 houses, containing 16 tenements, was completed in November, 1897; a second group of 8 houses was finished in 1898; a third group of 12 houses in 1899, and a fourth group of 16 houses in 1900. Thus in the short space of three years the company has erected 44 houses containing 88 tenements. The total cost of these houses was \$117,484.54. The rents asked are from \$10 to \$12.50 per month. In spite of the fact that the capital of the company has necessarily been unproductive during building operations, the regular 5 per cent dividends have been earned and paid, and a surplus of \$2,346.95 has accumulated. The company is at the present time constructing an additional group of 32 houses, which will make its-total holdings 76 houses, containing 152 tenements.

For their work in behalf of the company its president, Surg. Gen. George M. Sternberg, and its secretary, Dr. George M. Kober, were each awarded a gold medal by the international jury.

WORKINGMEN'S INSURANCE.

If it were necessary to designate the single class of exhibits in the group of social economy that was of the greatest importance, there can be little doubt that that honor should be given to the exhibits showing the wonderful progress in the past one or two decades for the insurance of workingmen against accidents, sickness, old age, and invalidity. No concrete matter of social reform has received greater attention in recent years in Europe, and in no line of action has greater progress been made. In every country more or less has been done for the promotion of this kind of insurance, and in some instances this action has been sufficiently radical to amount almost to a revolution as regards state aid for the improvement of the welfare of the laboring classes.

In times past the problem of relieving the suffering caused by the sudden cessation of the ability of workingmen to earn wages, resulting from accident, sickness, old age, or premature invalidity, was considered one to be solved by some system of poor relief or charity in one form or another. The fundamental principle of the modern movement for workingmen's insurance is the attempt to replace the system based on charity by one whereby provision for these contingencies is made through some form of savings, of which insurance offers the best type.

In this movement Germany has led the way. By a series of laws, the first of which was passed June 15, 1883, Germany has established systems under which practically all the workingmen engaged in industrial pursuits are now compulsorily insured against accidents, sickness, invalidity, and old age. Almost the entire space allotted to Germany in the social economy building was taken up by an elaborate exhibit of the organization and work of this wonderful system.

Owing to the practical difficulties of administration and to differences regarding persons upon whom the charges for the insurance should fall, a separate system of insurance has been created for each of the contingencies, (1) accidents, (2) sickness, and (3) old age and invalidity.

The first to be provided for was that of insurance against sickness. By a law passed June 15, 1883, it was made compulsory upon practically all wage earners to insure themselves against sickness in some institution. The minimum relief that must be given in case of sickness is for medical attendance and supplies for thirteen weeks, and in case of inability to work, a cash benefit equal to one-half the daily wages paid in the locality, besides certain other kinds of relief. This insurance is provided through societies organized much after the system of ordinary mutual-aid societies, or, in their absence, through local institutions credited by the Government. There are at present

over 22,000 such societies. The necessary funds are procured by weekly contributions, which must not exceed 3 per cent of wages, of which two-thirds is paid by the workingmen insured and one-third by their employers. This system entailed the expenditure of over 170,000,000 marks in 1898.

The system of insurance against accidents is equally comprehensive. It was created by the act of July 6, 1884, but has been greatly extended by subsequent legislation. Under this system the whole elaborate fabric of the limited liability of employers for accidents to their employees has been swept away, and in its place is established the principle that accidents causing injuries to employees are of exactly the same nature as those causing injury to machinery or plant, and as such their compensation should constitute a normal item in the cost of production, to be borne by the industry the same as are all other items of expense. The law thus makes it compulsory upon employers to indemnify all workingmen injured while in the performance of their work, regardless of whose fault was responsible for the accident, and furthermore to provide for the payment of these indemnities through the maintenance of insurance institutions for that purpose. Employers in the same line of industry are thus required to form mutual insurance societies, the expenses of the maintenance of which, as well as of the payment of the indemnities, are to be wholly borne by them in proportion to the risk of accident found to prevail in their respective establishments.

The indemnities granted the workingmen are based upon the wages paid in the line of work in which the injured person is engaged, and the severity of the accident. In case the workingman is totally disabled for work he receives a pension equal to two-thirds of such wages for the remainder of his life, or so long as the incapacity remains. In case of death a pension is given to the widow and children. Smaller indemnities are paid for injuries resulting in partial or temporary incapacity for work.

The figures shown at the Exposition regarding the operation of this system related to the year 1898. In that year there were insured against accidents, under the system just described, 18,246,013 working men and women. Compensation was given in the cases of 486,645 accidents, the total expenditure for the year being 83,731,858 marks, of which 84.4 per cent was directly in the form of compensation to the injured persons. A considerable portion of the remaining sum went in the form of payments to reserve funds. These figures show the magnitude of the system now being maintained by Germany.

Invalidity and old age indemnity complete the system of workingmen's insurance. This was provided for by the act of June 22, 1889, and has been put upon a somewhat new basis by the recent act of July 13, 1899. The system now embraces over 12,000,000 of the popula-

tion. Under it every workingman now knows that whenever he becomes incapacitated for work or when he reaches the age of 70 years he will receive a pension for the remainder of his life. The funds necessary for the maintenance of this system are raised through yearly contributions by the Government of 50 marks for each pension existing and equal weekly contributions from the persons insured and their employers.

On December 31, 1898, there was a total of 489,955 persons on the rolls receiving pensions. During the year 104,343 pensions were granted, of which 19,520 were for old age and 84,823 for invalidity. The total expenditures for the pensions this year were 62,288,753 marks.

It has been possible in the foregoing to give but a general idea of the extent and importance of this elaborate scheme to provide for the chief hardships to which the working classes are liable. Anything like a detailed description or consideration of the economic or other principles involved would require more space than is covered by this report.

In the policy of making compensation for all accidents to employees compulsory upon employers, and in creating systems for the insurance of the working classes against both accident and sickness, the example of Germany has been resolutely followed by Austria. While the scheme of insurance there organized differs in important details, the general principles are the same as those of the German system. For this reason, and because Austria made little or no display of the working of her system further than to exhibit certain annual reports, no attempt is made to describe it.

While other countries have not developed the same complete and elaborate scheme of insurance, all have institutions organized on a voluntary basis that are of scarcely less importance. Taking up France as the most important exhibitor, there was shown the operations of three State institutions created for the special purpose of insuring the laboring classes, of the well-developed system of mutual aid societies, and of a large number of insurance institutions created by employers or other individuals for the insurance of the working people.

The three State institutions are the Caisse nationale des retraites pour la vieillesse, established in 1850 for the provision of old age pensions; the Caisse nationale d'assurance en cas de décès, and the Caisse nationale d'assurance en cas d'accidents, both the latter having been created by the same law in 1868, for the insurance of workingmen in case of death or in case of accident. The mutual aid societies (*sociétés de secours mutuels*), were originally, for the most part, organizations created by the lower classes for their mutual assistance in time of need. To a considerable extent they partake of charity organizations. By a proc-

ess of evolution, however, the charity feature has been eliminated and they have become very efficient organizations for the insurance of their members against sickness and to a less extent against other contingencies. The private insurance funds, of which there are a great number in France, are organized and maintained, for the most part, by the heads of large industrial establishments, acting either individually or jointly, for the insurance of their employees.

While the study of workingmen's insurance in France, on account of the great rarity of these institutions, is much more difficult than that of the German or Austrian systems, it is for that very reason more interesting and from the American point of view more important. This study can only be intelligently made in connection with that of recent legislation by France in regard to these institutions and workingmen's insurance and accidents to labor generally.

After a long parliamentary struggle, France, by the law of April 9, 1898, practically adopted the principle of the German and Austrian legislation that the compensation of all employees injured by accident during their work should be compulsory upon their employers. This law, however, left a large measure of liberty to the employers in the selection of a system of insurance or other method for providing against this charge. They were permitted to make use of the national accident insurance bank, which was organized in order to meet the requirements of the new régime, to organize mutual insurance funds, to make use of private accident insurance companies, and even to carry their own insurance.

The result of this law has been a great development of institutions for insurance against accidents, and a great part of the time of the jury of class 105, of which the writer was a member, was taken up in examining the relative merits of the different schemes of insurance exhibited. Anything like a full description of these different institutions is here quite out of the question. The best types of institutions making exhibits were: (1) The National Accident Insurance Bank; (2) the mutual insurance funds, organized by employers in the same industry (*Caisse syndicales d'assurances mutuelles*); (3) the Guarantee syndicates (*syndicates de garantie*), which are not insurance institutions properly speaking, but simply associations of employers for mutually guaranteeing that the indemnities required by the law will be paid; (4) the private insurance companies operating for profit upon the fixed premium plan.

The National Accident Insurance Company, though it had been in existence a great many years, had not, up to the enactment of the law of 1898, accomplished very important results. This was due to the faulty system upon which it was created. In its reorganized form, however, it is probable that it will play an increasingly prominent part in the movement for the insurance of workingmen against accidents.

Of the mutual insurance funds much the most important is that organized by the Comité des Forges de France, an organization corresponding to the Iron and Steel Association of this country, and including, therefore, all the more important manufacturers of iron and steel in France. Its accident insurance fund was created in 1891, the employers cooperating thus substantially providing for the compensation of their injured workingmen years before the law making it compulsory was passed. Though organized under the auspices of the association of iron manufacturers, it was left entirely optional with the particular members whether they would become participators in the plan or not. Most of the important manufacturers, however, decided to do so, and thus the fund to a considerable extent constitutes a general institution for the insurance of the iron and steel workers of France.

There are a number of features about the organization of this fund which make it one of the most interesting insurance institutions in the world. The scale of indemnities is equal, if not superior, to that required by the compulsory compensation act of 1898. The cost of the insurance is wholly borne by the employers. The method of determining the contribution of the members is of especial interest, as this is the point of difficulty in funds embracing a number of establishments. The total amount paid in wages by each establishment is taken as the general basis. To this is applied one of three coefficients of risks, according to any one of three classes into which all works of varying character have been homogeneously divided. The maximum that can be demanded is 1.80, 1.50, and 1.20 francs per 100 francs paid in wages for each class, respectively. The determination as to whether this maximum or a lesser rate shall be demanded is fixed each year for the ensuing year according to past experience and the financial condition of the fund.

A most important feature is that providing a system of rebates or repayments of dues to each establishment in proportion to the smallness of the expense that it has caused to the fund. Each year at the annual meeting the administration determines the amount that the condition of the fund will permit to be returned in rebates. This amount is then distributed among the members who have contributed more than the sum which has been paid for the benefit of their employees in proportion to their contributions; that is, the difference between the amount of their contributions and the amount paid to their employees in indemnities. In a mutual insurance fund it is evidently of prime importance that each member should have a direct as well as a general interest in preventing as many accidents as possible. This system of rebates serves the double purpose of equitably adjusting the burdens of insurance according to the number of accidents that each establishment is responsible for and of making it to the direct advantage of each to take every precaution against the

occurrence of accidents. It is difficult to see how these important considerations could be accomplished in a more direct or effective way.

The organization of this institution has had a profound influence on accident insurance in France. In consequence of its success, similar funds were organized by the syndicate of textile manufacturers in 1895 and by the syndicate of sugar refiners in 1899.

The best type of a guarantee syndicate is the *Syndicate de garantie de l'union parisienne des entrepreneurs et industriels* and the best type of a fixed premium company the *Société d'assurance la preservatrice contre les risques d'accidents*. In this connection mention should also be made of the union of French companies operating upon the fixed premium plan (*Syndicat des compagnies française d'assurances à primes fixes contre les accidents*), to which a grand prize was given for the important part that it has played in the development of accident insurance, the introduction of sound actuarial principles, and the elaborate and expensive statistical calculations carried through by it in order to prepare the tables upon which any sound insurance system should rest.

The history of sick insurance in France is that of the mutual aid societies (*sociétés de secours mutuels*), to which reference has been made. In 1850 these societies had reached such a development that their regulation by the Government was deemed advisable. The law of July 15, 1850, which was accordingly passed, among other things required from each society an annual report, created a special bureau of government for the regulation of all matters relating to the societies, and in other ways organized them into a system operating under Government control, which subsequent legislation tends to make more and more systematic. As these societies are subsidized by the Government and are permitted to make use of the Government insurance institutions upon advantageous terms, they may be considered as standing halfway between State and private institutions.

As originally organized and managed, these societies presented many defects which the early legislation failed to remove. After a most exhaustive investigation by various commissions, a bill was finally prepared having for its purpose the reorganization of these societies so as to insure their management upon a sound actuarial and scientific basis. This bill became the law of April 1, 1898, and with its enactment sick insurance in France entered upon a new phase.

Some idea of the importance of these societies may be gained from the following figures: On December 31, 1896, the latest date for which information is available, there were 10,960 mutual aid societies in France. They embraced 1,482,167 honorary or nonparticipating members. The honorary members are those persons who join the societies for the purpose of encouraging the work. They pay the regular dues and have no claim to any of the benefits. Total receipts during the year were 35,492,769 francs, and the assets at the end of

the year amounted to 248,610,677 francs. More than half the societies, in addition to providing assistance in cases of sickness or death, make some provision for the granting of old age or invalidity pensions, and in 1898 42,678 persons were in receipt of pensions averaging in value 70 francs through these societies.

The national old-age pension bank has as its main function the provision of an institution through which not only can individuals provide for a pension in their old age by payments made from time to time, but through which also employers can insure their employees in a body. The latter branch of the work of the bank is much the more important of the two.

It is an exceedingly difficult and vexatious task for a single employer to organize and operate a system for pensioning old employees. This is due to the difficulty of estimating the probable burden of such insurance, of investing the funds that must be accumulated, of making provision for cases where workingmen leave the employment of the firm, etc. The use of the national fund, which of course is entirely optional with the employers, obviates all these difficulties.

The usual system pursued by an employer who desires to assist his employees in making provision for their old age is to make an agreement with them by which he retains a certain proportion of their wages—usually 2 or 3 per cent—upon the condition that he shall contribute an equal sum. This sum, representing thus 4 or 6 per cent of wages, is then paid at regular intervals of time to the national old-age pension bank in purchase of deferred annuities. No contract is made with the national fund for fixed annuities. The amount of each annuity, when finally granted, depends upon the payments that have been made, the ages of the persons at the dates of the payment, and the age at which the beneficiaries elect to enter upon the enjoyment of the pension.

The operations of this institution have steadily increased, the progress being especially notable during recent years. In 1898 the sum of 44,543,692 francs was paid into the fund, of which 36,345,028 francs was paid by employers for the collective insurance of their employees. On December 31, 1898, there were on the rolls 235,184 persons in receipt of pensions, calling for a total annual payment of 34,458,491 francs, or an average of 149 francs per pension. The number of new depositors during the year was 91,604.

To complete this necessarily brief account of workingmen's insurance in France, it should be added that by the law of June 29, 1894, the insurance of all coal miners against sickness, old age, and invalidity was rendered compulsory. For this purpose use is chiefly made of the mutual aid societies for sick insurance, and of the national old-age insurance fund, just described, for insurance against old age and invalidity. The insurance of marines against accidents and old age is likewise compulsory, a special institution for this purpose existing.



A-11. INSTALLATION OF MAPS AND CHARTS SHOWING DISTRIBUTION OF INDUSTRIES, PALACE OF SOCIAL ECONOMY.

The Belgian and Italian insurance institutions which were exhibited are similar in many respects to the French funds, though of course there are many important differences in details of organization. Belgium has a national old-age pension bank and Italy a national bank for the insurance of workingmen against accidents. Both are exceedingly interesting institutions. Both countries also have extensive systems of mutual aid societies organized after the French model.

The Belgian old-age pension bank was created in 1850 and is similar in all essential respects to the French national fund. Since 1888 its development has proceeded at a remarkable rate. While but 4,887 payments were made to it in 1888, 627,100 payments were made in 1899. The number of new applications in the two years were 368 and 66,712, respectively. On December 31, 1898, there were 3,332 persons drawing pensions, calling for a total annual payment by the bank of 1,239,585 francs. On May 10, 1900, a law was passed by which the State, in order to encourage the use of the bank, agreed to make certain additions to all sums deposited for the purpose of organizing an old-age pension. In practice this was equivalent to the State making an addition of more than 50 per cent to all sums paid in. These payments are limited to those accounts which will give a right to a pension of not more than 360 francs a year. Under this liberal régime of State aid it is certain that the operation of the fund will receive an enormous extension in the immediate future. This institution, it should be said, is a department of the *caisse générale d'épargne et de retraits*, which is doing so much in various ways for the working classes, and which has already been referred to in our account of exhibits in other classes.

The Italian bank for the insurance of workingmen against accidents was created in 1883 through the public-spirited cooperation of a number of prominent savings banks, the most important of which was that of Milan. This bank, though organized under Government auspices and in virtue of a special law, is an independent institution. It provides for both individual and collective insurance, as do the funds of France and Belgium. In 1897, the last year for which information could be obtained, there was a total of 162,855 workingmen insured in this institution. On March 17, 1898, a law was passed providing for both compulsory compensation in case of accidents and compulsory insurance against accidents at the expense of employers. While insurance is compulsory, the employers can make use of the national insurance fund above described or of other institutions organized in compliance with the provisions of the law. That a large use will be made of the national funds is beyond question.

The exhibit of Great Britain in the field of workingmen's insurance was confined almost wholly to that of the registrar-general of friendly societies, together with those of several of the more important friendly

societies and that of the Prudential Industrial Insurance Company. Grand prizes were awarded to the registrar-general and to the two great friendly societies, the Ancient Order of Foresters and the Independent Order of Odd Fellows. The Prudential Insurance Company received a gold medal.

The English friendly societies are voluntary associations organized by the middle and working classes for the purpose of aiding their members in times of distress. The assistance given by them includes relief in almost every possible contingency in which a member is subjected to unusual expense or is unable to earn his accustomed wages. The societies thus insure against sickness, accidents, lack of employment, and, to some extent, old age. Accidents are insured against, since no distinction is made between disability resulting from sickness and accidents. Provision for old-age insurance is made in many cases, since most of the friendly societies classify sickness with disability for work and continue paying benefits, though perhaps on a reduced scale, in cases of chronic illness and other permanent infirmity. The most distinguishing characteristics of these societies, differentiating them from the continental type of mutual aid societies, are that they receive no financial assistance from the Government, except possibly in the way of certain exemptions from taxation and that they have taken the form of large federated bodies or orders, as they are called, which consist of a central governing organization, with branches scattered throughout the country.

The Government intervenes for the regulation of these societies only in the matter of attempting to insure that they shall be honestly organized and administered, and, as far as possible, be founded on sound actuarial principles. This supervision is exercised through the office of the registrar-general of friendly societies. This officer performs an exceedingly important function in Great Britain in respect to the State control of provident institutions of all kinds. To him is intrusted the supervision not only of friendly societies but of registered trades unions, corporative societies, building societies, etc.

In no other country has such a comprehensive system of mutual insurance been developed as is found in that of the friendly societies of Great Britain. The report of the registrar-general of friendly societies for the year 1899 showed that on December 31, 1898, there were 29,985 societies, counting each branch of an order as a society. The total membership was 11,424,810 and the total amount of accumulated funds £37,917,702. The two most important are the Independent Order of Odd Fellows and the Ancient Order of Foresters. These orders had in 1898 711,769 and 654,189 adult male members, respectively. Their respective yearly incomes, exclusive of the female and juvenile funds organized in connection with them, were £1,342,083 and £1,246,668; their respective total accumulated funds £8,552,707.

and £5,501,583, and their respective total payments in benefits during the year to adult males £762,596 and £781,106.

The Prudential Insurance Company of London, which received a gold medal, occupies a field that apparently has not been entered by any of the other forms of insurance organization. Just as the straight life insurance companies appeal to the upper classes and the friendly societies to the middle and better class artisans, so industrial insurance reaches down to the very poorest class of the population. The record of the Prudential Company is without a parallel in insurance history. Organized in 1848, its operations have extended at such a rapid rate that in 1899 it had policies on more than one-third of the total population of the United Kingdom. In that year the population of the United Kingdom was 40,331,000, while the number of the policies in force was 13,924,000, an increase of over 5,000,000 policies during the preceding decade. The total funds of the company in 1899 amounted to £36,500,000 and its annual premium income was £8,724,000.

The exhibit of the United States in the field of insurance, while different in character from that of the European nations, was of great importance. It consisted of the exhibits made by the insurance departments of the different States, the important fraternal insurance societies, the Prudential Industrial Insurance Company of Newark, N. J., the relief department of the important railway systems and the Locomotive Engineers' Mutual Life and Accident Insurance Association. All of these bodies received awards.

The exhibits of the insurance departments of the different States require no description, as the character of their work is well known. The most important departments exhibiting were those of New York and Massachusetts. The material shown consisted for the most part of copies of reports and forms and charts showing the amount and character of the insurance in the State represented.

The work of the American fraternal benefit societies is strictly analogous to that of the English friendly societies, with the exception that the different kinds of relief granted is much less varied. Indeed, the insurance furnished by most of the orders consists only of the payment of death benefits, being thus but a form of life insurance. From the social point of view the importance of these orders lies in the fact that they offer cheap insurance to the poorer classes of the population and that they represent purely mutual or cooperative efforts. As in the case of the building and loan associations, they offer a striking example of the ability of the people to unite on a cooperative basis for the performance of great economic services.

The rise of fraternal societies in the United States was due to the transplanting of the English societies, such as the Odd Fellows, Foresters, etc. The first named was introduced into the United States eighty years ago and the second thirty-five years ago. Mr. Albert C.

Stevens, in the Review of Reviews for January, 1900, mentions 34 orders established or converted into friendly societies for insurance purposes during the years 1868-1879, 36 during the years 1880-1890, and 74 during the period 1890-1899.

All the more important of these fraternal orders were requested to make exhibits in Paris and a great many heartily responded. It would be difficult to select particular orders for description. There were, however, two exhibits that were thoroughly representative of the whole system of fraternal orders in the United States. These were the exhibits of the National Fraternal Congress and of Mr. W. A. Northcott.

The National Fraternal Congress owes its importance to the fact that it is the central organization through which the different orders or societies are brought into relation with one another and given an opportunity for the discussion of the general problems of fraternal insurance in which all are interested. This congress is now in its fourteenth year. It holds annual meetings, at which are represented by delegates all the more important orders. Even the most ardent partisan must admit that there are many features in the system, as practiced by great numbers of the societies, which are open to serious criticism. In fact, the financial and actuarial systems of not a few are so fundamentally defective that their ultimate collapse is only a question of time. These defects, however, are not sufficient to justify the criticism that the fraternal system of insurance is a bad one. The principle of cooperative insurance is fundamentally a sound one and fraternal insurance is bound to make progress in this country. It is the important function of this congress to lead in the great effort for reform now being made. Its committees investigate matters of organization, make statistical investigations for the purpose of forming sound tables of premium rates, look after the matter of legislation, etc.

The following figures, taken from the report of the last annual congress, which was held in Chicago in 1899, will give some idea of both the importance of the congress and of the fraternal insurance movement in the United States. It should be remembered that only the more important orders and those meeting certain requirements are eligible to membership in the congress, and that of those which are members a number, for one reason or another, fail to make annual reports.

The 46 orders reporting to the congress of 1899 showed a total benefit membership at the beginning of the year 1898 of 1,859,739. During the year 404,861 new benefit members were added, resulting in a net increase of 202,364 members during the year, the total number of benefit members at the end of the year being 2,062,673. The protection represented by the certificates in force at the beginning of 1898 amounted to \$3,477,238,657, and at the end of the year, \$3,620,261,300,

a net increase during the year of \$186,468,277. The average value of the certificates in force was \$1,755, as compared with \$1,702 the previous year. The benefits paid during the year amounted to \$32,313,868, making the average annual cost per member \$16.40, or about \$9.35 per \$1,000 of insurance carried. The average cost of management was but \$1.31 per capita, or 76 cents per \$1,000 of insurance, and $8\frac{1}{2}$ cents for each dollar of benefits distributed. It needs but the bare statement of these figures to show the tremendous importance of fraternal insurance in the United States.

The exhibit of Mr. Northcott consisted of the annual volumes, "Statistics of fraternal benefit societies," issued by him. These volumes give not only general tables showing the number of societies, the date of their organization, their membership, insurance carried, etc., but also a brief history and description of each of 60 of the more important ones. There are also given actuaries' tables of mortality, the average ages of members in different societies, and a great deal of general information of use to persons interested in these institutions.

In conclusion, no better summing up of the importance of the fraternal insurance movement in the United States can be presented than is contained in the following paragraph quoted from the article of Mr. Stevens already referred to:

Without the fraternal order and its cooperative system of insurance, thousands upon thousands in the event of their own death would be unable to protect those nearest and dearest to them. Here it is that the fraternal order is seen to be doing an enormous work for good and for happiness, which the old-line companies have not been and are not able to perform. The mere statement that there were nearly 2,600,000 members of fraternal orders on December 31, 1898, compared with 2,166,274 policies in force in old-line life companies reported to the New York State Insurance Department, will give some idea of the relative social importance of the two systems. On the date mentioned there was about \$5,700,000,000 worth of old-line life insurance in force in the United States, compared with \$3,400,000,000 worth of benefits issued by the fraternal orders. It only remains to be added, to show clearly the point of view of the friends of cooperative life insurance, that the total expense of management of life insurance companies in 1898 was \$71,898,501, while the corresponding item with reference to fraternal orders was \$3,580,380. Thus we find two-thirds of the life insurance business of the country in the hands of about 46 old-line life companies and about one-third conducted on the cooperative basis by fewer than 200 fraternal orders. With one-third of the business the fraternal orders are carrying on this work of providing benefits for surviving relatives of deceased members at one-twentieth of the expense for cost of management reported by the old-line life insurance companies, a little less than 5 per cent.

The work of industrial insurance in the United States was shown by the exhibit of the Prudential Insurance Company of Newark, N. J. The exhibit of this company was altogether one of the most striking among those displayed in the building of social economy.

An elaborate collection of charts of beautiful execution illustrated in the most graphic form all the operations and methods of the company. In addition, the statistician of the company, Mr. Frederick L. Hoff-

man, prepared a special volume of 388 pages, giving not only a history of the Prudential Insurance Company, but also of industrial insurance in the United States generally. Though the company provides both ordinary life and industrial insurance, it was with the latter branch only that the section of social economy was chiefly concerned, and it was for its exhibit in this field that the company received a gold medal.

This form of insurance, as is well known, consists of insuring for small sums the lives of all the members of a family or as great a number as possible. Children as well as adults are insured. The insurance is generally contracted for the purpose of guaranteeing a sufficient sum with which to defray funeral expenses in cases of death. A characteristic feature of the system is that the premiums are collected weekly by agents going to the houses of the insured.

The remarkable success of the British Prudential Company has already been shown. Industrial insurance in the United States is of much more recent development and results are proportionately less.

The following figures, however, show how rapidly the system is taking root in this country. Industrial insurance is carried on by 11 companies, of which 3—the Metropolitan, the Prudential, and the John Hancock—do the great bulk of the business. On January 1, 1900, the total number of industrial insurance policies in force was 10,026,442 and the total insurance carried \$1,290,436,355. Of this business the Prudential Company had 3,406,189 policies, representing \$389,039,257 protection or 34 per cent of the total number of policies and 31 per cent of the insurance. This company began its industrial insurance in 1876. On December 31 of that year it had in force 4,816 policies and \$443,072 insurance. In 1886 it had 548,433 policies and \$59,328,627 insurance in 1896, 2,437,251 policies and \$279,030,638 insurance, and in 1899, 3,406,189 policies and \$389,039,257 insurance, as already noted. The volume by Mr. Hoffman gives in great detail and analysis of the insurance carried, the cost of operation, the policy holders by ages, sex, nativity, etc., and many other features of interest, which lack of space does not permit to be reproduced here.

The exhibits of the railway relief department were complete and satisfactory. All the roads but one which maintain such departments made exhibits in Paris. These roads are the Baltimore and Ohio, the Pittsburg and Western, the Pittsburg Junction, the Cleveland Terminal and Valley, the Pennsylvania, the Pennsylvania lines west of Pittsburg, the Chicago, Burlington and Quincy, the Philadelphia and Reading, and the Lehigh Valley..

The systems of insurance provided are almost identical in the case of all the roads except the Lehigh Valley, which operates on an assessment plan. The funds are derived from contributions made by the

employees insured, and by the companies, and from interest on investments. The companies usually defray all the expenses of operation. The insurance granted is that against accident and death or permanent invalidity. For insurance purposes the members are usually divided, according to the wages they are receiving, into a number of classes. The following table of contribution of members and of benefits paid by the Pennsylvania department gives a fair idea of the schemes under which all the systems, with the exception of the Lehigh Valley operate:

Classes.	I.	II.	III.	IV.	V.
Highest monthly pay of members.....	\$40.00	\$60.00	\$80.00	\$100.00	Over \$100.00
Contributions per month.....	.75	1.50	2.25	3.00	3.75
Benefits:					
Accident on duty, first 52 weeks, per day ..	.50	1.00	1.50	2.00	2.50
Accident on duty, after first 52 weeks, per day ..	.25	.50	.75	1.00	1.25
Accident off duty, first 52 weeks, per day ..	.40	.80	1.20	1.60	2.00
Accident off duty, after first 52 weeks, per day ..	.20	.40	.60	.80	1.00
Sickness, first 52 weeks, per day.....	.40	.80	1.20	1.60	2.00
Sickness, after first 52 weeks, per day .....	.20	.40	.60	.80	1.00
Death	250.00	500.00	750.00	1,000.00	1,250.00

The railway relief department represents a form of workingmen's insurance organized by employers. The men themselves have, however, organized insurance departments in connection with their trade unions that are equally if not more important institutions. Probably the best example of such organization is that of the Locomotive Engineers' Mutual Life and Accident Association. It was established by the International Brotherhood of Locomotive Engineers in 1867 and membership in it is limited to members of that order. The present regulations of the association were adopted in 1894, when it became incorporated under the fraternal societies' act of Ohio. They were slightly modified in 1898.

The scheme of insurance is briefly as follows: Insurance policies are issued for \$750 or multiples of that sum, but no person can be insured for more than \$4,500. Persons over 50 years of age can not become members, those over 45 can not carry more than \$1,500 insurance, and those over 40 but under 45 not more than \$3,000. The amount of a policy is paid upon the death of the holder or upon the loss by him of a hand at or above the wrist joint or of a foot at or above the ankle joint or upon the total and permanent loss of an eye. The funds for paying these benefits and general expenses are raised by assessments.

The association during the first twenty years of its history had a slow development, and in 1888 had but 6,967 members. Its growth since then, however, has been very rapid. In 1897 it had 20,223 members. During that year there was paid a total of \$613,515 as benefits to 250 persons. The average cost to members per \$1,000 insurance was \$15.50.

SAVINGS BANKS.

The class of social economy devoted to provident institutions included, among other material there shown, exhibits from most of the postal savings banks of Europe and, as far as France was concerned, from many of the more important private institutions. These exhibits in all cases included statistical charts and diagrams showing the progress of each bank since its organization as regards the number of depositors, the amount of deposits, the average value of the deposits per capita, etc.

The French postal savings bank was created in 1881. The number of post-offices receiving deposits increased from 6,024 in 1882 to 7,416 in 1897. The amount due depositors was, in 1883, 47,601,638 francs; in 1889, 266,788,600 francs, and in 1897, 844,207,699 francs. The number of depositors in the latter year was 2,892,476; the total deposits during the year 366,699,152 francs, and the withdrawals 327,392,819 francs, leaving a net increase in deposits during the year of 39,306,333 francs. If to this sum be added the interest earned, 19,951,159 francs, it will be seen that the amount due the depositors increased during the year by 59,257,492 francs.

In addition to the exhibit of the postal savings bank, France made a full demonstration of the organization and work of her system of private savings banks. The oldest of the private savings banks is that of Paris, created in 1818. The success of this institution led to the founding of similar banks at Bordeaux and Metz in 1819, at Rouen in 1820, at Marseille in 1821, at Havre and Lyons in 1822, and at Rheims in 1823. In the years immediately following, banks were organized all over the country. Desirous, above all things, of finding a safe investment for their funds, the administrators of these banks obtained authority in 1829 to deposit their funds as an open account with the National Treasury. On June 5, 1835, a general law concerning savings banks was passed which made such deposit of funds obligatory. The law of March 31, 1837, changed this by substituting the Caisse des dépôts et consignations, or the State institution for managing the public debt and trust funds for the Treasury. The State at the same time formally guaranteed the repayment of the sums, with interest, to the depositors. This law, in effect, made the banks public institutions.

A rapid increase in the number of the banks followed this legislation. From 140 in 1830 the number increased to 278 in 1840 and 345 in 1848. The revolution of 1848 and the events that followed checked their growth for some time. Progress began again in 1855, and in 1862 their number was 450 and in 1881 541. The creation of the postal savings banks in 1881 prevented any further noteworthy development. In 1897 there were only 545 banks, with 1,140 branches, an increase of only 4 banks and 195 branches in sixteen years.

The act of April 9, 1881, in addition to creating a postal savings bank, introduced a number of fundamental changes in the system of legal regulations under which the banks had up to that time operated. The State was given the power in time of crises to order the repayment of deposits in installments of 50 francs fortnightly. The wife and the child over 16 years of age were given the right to have individual accounts. The maximum of deposits, which had been 1,000 francs, was raised to 2,000 francs. The next important law was that of July 20, 1895. By it the maximum of deposits was reduced to 1,500 francs, the amount that could be deposited during a year was limited to the same sum, the interest was made dependent upon the actual earnings of the investments, and, most important of all, the banks were given permission to invest not more than one-fifth of their capital and all their income in productive enterprises for social improvement, such as the erection of workingmen's houses. Under the prior régime all investments had to be made in Government securities or those guaranteed by the State.

The following figures, giving the number of depositors in proportion to the total population, serve to show the increasing importance of the banks. There were 4 depositors for every 1,000 of population in 1835 and 21 in 1847. The crises of 1848 caused a reduction in the proportion to 16, and it was not until 1852 that the figures of 1847 were again attained. From that date the proportion, with slight exceptions, steadily increased, being 58 in 1870, 114 in 1881, and 176 in 1897. During the last year there were on an average 2 accounts for every 3 families.

The average value of the deposits per capita of population was as follows at different dates: 1.91 in 1835, 10.12 in 1847, 2.09 in 1848, 17.51 in 1870, 18.29 in 1875, and 88.97 in 1897. The number of accounts in 1889 was 5,538,638, and in 1897 6,722,582; the amount on deposit in 1889, 2,683,600,000 francs, and in 1897 3,427,096,888 francs, an increase in eleven years of 1,223,844 in accounts and 743,496,888 francs in deposits. In 1897 there was deposited in the banks 719,112,135 francs and withdrawn 790,250,989 francs. This excess of withdrawals was due to the operation of the law of 1895 reducing the maximum of deposits from 2,000 to 1,500 francs and requiring all excessive amounts to be reduced during the following five years. As the interest earned during the year, however, amounted to 99,192,449 francs, the total sum on deposit increased during the year by 44,765,027 francs.

The interest allowed by the banks was fixed by the law of 1895 at $3\frac{1}{4}$ per cent. From this must be taken the expenses of administration, so that the depositors actually receive a rate of but 2.9824 per cent.

Mention should also be made of the exhibit by France of a third class of savings institutions—the school savings banks. The first bank of this kind was created in 1834 by Francis Dulac, a teacher at Mans. Since, these banks have been considerably developed.

There is, finally, a class of savings banks, of which the Fourmi of Paris is the best example, which are conducted on the cooperative principle, somewhat after the plan of the American building and loan associations. Depositors share in the profits instead of receiving a fixed rate of interest. An important feature of the system also is that the deposits are made in the form of fixed dues of 3 francs per month. A division is made every ten years. Since 1879 the Fourmi has received 27,000,000 francs, of which 17,000,000 have been returned. This institution also offers a variety of combinations designed to meet different circumstances and to promote saving. A large number of other banks have been created during recent years on the model of the Fournie institution.

In exhibits of foreign countries in this class the most important display was that of the Belgian General Savings and Old-Age Pension Bank. This is one of the most interesting financial institutions, from the standpoint of social economy, in the world. As M. de Foville points out in his report on savings banks for the Paris Exposition of 1889, this bank is an institution *sui generis*. Its individuality consists in the fact that not only is it one of the oldest and most prosperous of state savings banks, but it has also gradually taken to itself other functions until it has become a great central institution, ministering to the financial wants of the poorer classes in a great variety of ways. It is thus at the present time a general savings bank; it furnishes a system of old-age and invalidity insurance that will elsewhere be described; it is the central agent in granting credit to the farming classes and certain cooperative associations of workingmen; it provides life insurance, and, finally, it is the institution furnishing the funds for societies which are doing so much for the provision of improved houses for the working classes. In no other institution is the principle so fully applied that a savings bank should perform the dual social function of promoting savings and of investing these savings in such a way that the interest of the depositors will be thereby promoted.

The origin of the bank is found in the law of May 8, 1850, which created a *caisse générale de retraite*. Fifteen years later, by the law of March 16, 1865, a general savings bank was created and joined to it. Though under the same management, the two services are absolutely independent as regards the financial operations. The general character of the savings-bank department is similar to that of postal savings banks. Though it makes use of the post-offices, it is not, properly speaking, a postal savings bank, but is an independent institution. In marked contrast with the system of France and of other countries having savings banks, the amount of deposits in a single account is not limited. Instead, the system is pursued of giving a lower rate of interest on large deposits. The interest allowed is fixed



A-12. EXHIBIT OF TYPICAL INDUSTRIES, PALACE OF SOCIAL ECONOMY.

each year according to the earnings of the investments. In practice it has been maintained at the uniform rate of 3 per cent on small deposits and 2 per cent on large sums or on any surplus over 3,000 francs. It is impossible here to enter into details concerning many interesting and valuable facts relating to this institution. Among other features the bank exhibited a special pamphlet setting forth its history and organization and the workings of its various departments.

The remarkable success of this savings bank is shown by the following figures for recent years:

Year.	Number of accounts.	Amount on deposit.	Number of accounts per inhabitant.	Deposits per inhabitant.
		<i>Francs.</i>		<i>Francs.</i>
1885	444,087	189,061,089	0.08	32.30
1890	731,057	325,415,412	.12	47.81
1891	800,074	333,428,732	.13	48.86
1892	869,947	351,308,338	.14	54.96
1893	960,468	390,181,775	.15	60.83
1894	1,053,699	427,317,065	.16	64.23
1895	1,145,408	453,429,304	.18	69.35
1896	1,238,601	481,160,337	.19	73.09
1897	1,377,643	532,081,819	.21	79.61
1898	1,514,810	564,829,271	.23	84.12

This remarkable showing in a Kingdom where there is a fraction over one savings account for every five persons, or an average of one, say, for each family, is certainly worthy of careful study on the part of sociologists—all the more so from the fact of its having been achieved without the slightest pecuniary aid from the State.

The British Postal Savings Bank likewise received a grand prize. This institution was created in 1861 by Mr. Gladstone in order to supplement the work of the existing trustees' (or private) savings banks. To confine the operations of the bank to the poorer classes deposits are limited to not more than £50 at one time, or £200 in all. The rate of interest allowed is $2\frac{1}{2}$ per cent. The operations of this institution during recent years are shown by the following figures: In 1884 the number of depositors was 3,333,675, and the amount due them by the bank £44,773,773. In 1890 the number of depositors was 4,827,314, and the amount of deposits £67,634,807. In 1898 these figures had increased to 7,630,502 depositors and £123,144,099 deposits. For purposes of comparison it may be stated that in the last-named year the trustees' savings bank had 1,563,947 depositors and £49,995,372 deposits.

It is hardly practicable to attempt even the enumeration of the large number of other savings institutions in the different countries that made exhibits. Italy was well represented by a large number of institutions. In few countries have provident institutions received a greater relative development. Among exhibits receiving grand prizes may be mentioned that made by the minister of agriculture, industry,

and commerce of Italy, and the imperial statistical bureau of Germany. Interesting pamphlets were prepared by the Postal Savings Bank of Hungary, which had on deposit at the end of 1899 the sum of 29,459,-994 crowns, and by a number of Italian institutions.

Though the United States possesses no postal savings bank nor even a national system of savings banks, its exhibits in this field were among the best shown. The Comptroller of the Currency, of the Treasury Department, in Washington, made an excellent exhibit, for which he received a grand prize. It consisted of a specially prepared report concerning banking generally and savings banks in particular in the United States and charts showing the number of banks in this country, the number of depositors, the amount of deposits, etc., for a long period of years. The following figures taken from this exhibit show the tremendous development of savings banks in this country during recent years:

Year.	Number of banks.	Resources.	Year.	Number of banks.	Resources.
1888.....	801	\$1,519,936,049	1894.....	1,024	\$1,980,744,189
1889.....	849	1,622,612,215	1895.....	1,017	2,053,764,328
1890.....	921	1,742,617,001	1896.....	988	2,143,307,163
1891.....	1,011	1,854,517,069	1897.....	980	2,198,824,474
1892.....	1,059	1,964,044,861	1898.....	934	2,241,344,991
1893.....	1,030	2,013,775,147	1899.....	924	2,400,831,472

In the last-named year there were 5,687,818 depositors; the amount of actual deposits was \$2,230,366,954, and the average value of each account was \$392.13. These figures, as to the amount of deposits, far surpass those of other countries; but it must be remembered that the savings bank in the United States is not strictly an institution specially adapted to the poorer classes. Savings banks in this country are often made use of by the wealthier classes.

A number of State commissioners of savings banks also made important exhibits. Among these may be mentioned the banking departments of Massachusetts, New York, and Pennsylvania, all three of which received grand prizes for their exhibits. Mention should also be made here of the exhibits of building and loan associations, which are elsewhere more fully described, as these institutions have as an important part of their service the performance of functions strictly analogous to those of savings banks.

CONCILIATION AND ARBITRATION OF INDUSTRIAL DISPUTES.

The means taken for the prevention, conciliation, or arbitration of industrial disputes can not be said to have been very adequately shown at the Exposition. The only system of compulsory arbitration—that organized by New Zealand—was not exhibited. Practically all of the European countries have enacted laws either authorizing or providing

for the constitution of boards to which the parties to an industrial dispute may voluntarily resort for the adjustment of their differences. Important as this legislation is, its operation does not lend itself to exposition purposes, and, whether for that reason or some other, comparatively little was shown. To this statement exception must be made in the case of the French institutions and of the boards of arbitration and conciliation organized by a number of American States.

In France the distinction between individual and collective labor disputes is clearly made. For the adjustment of individual disputes France has long had, in her *conseils de prud'hommes*, a special system of labor courts that constitutes one of her most distinctive social institutions. These councils have been defined as "special tribunals composed of employers and workingmen, created for the purpose of adjusting, by conciliation if possible, or judicially if conciliation fails, disputes between employers and workingmen or between employers or superintendents and apprentices. They have also, in addition to their judicial functions, certain attributes of an administrative character, notably in respect to the registering of factory designs."

The first *conseil de prud'hommes* was created by the law of March 18, 1806, for the city of Lyons, at the solicitation of the silk merchants of that city, who desired an institution to take the place of the common tribunal which they had before the abolition of the guild system. Although this law related to but a single city, it was so framed that similar councils might be organized in other cities. This privilege was quickly acted upon, and at the present time such bodies may be found in all of the important industrial centers.

Up to and including 1897, the last date for which information is available, no less than 67,207 disputes had been brought before these councils. In more than half these cases the parties were enabled to reach an agreement through conciliation without resort to a formal hearing of the matters in question.

By act of December 27, 1892, provision was made for the constitution of boards of conciliation and arbitration for the settlement of collective disputes, or strikes proper. In 1899 recourse was had to such boards in the case of 190 strikes, or 22.6 per cent of all the strikes of that year. A number of strikes were immediately settled, and committees of conciliation were created in only 106 cases. The conciliatory method of treating or adjusting industrial disputes in the United States was exemplified by the exhibits of a number of the State boards of arbitration and conciliation.

For all practical purposes the year 1886 marks the beginning of modern legislation on the part of the State for the arbitration or conciliation of strikes. Prior to that date New Jersey, in 1860, Pennsylvania, in 1883, and Ohio, in 1885, had, to be sure, passed laws in relation to the subject, but their provisions were of little importance,

merely granting permission to employers to settle their disputes through arbitration, a right which they really possessed without such legislation.

In 1886, however, a radical departure from legislation of this character was taken. In that year Massachusetts and New York each passed a law providing for the creation of a permanent State board of arbitration and conciliation to which industrial disputes might be referred for settlement. The lead of these two States was quickly followed, and at the present time there are 24 States having laws in relation to the arbitration and conciliation of labor disputes upon their statute books.

Of the 24 States mentioned, only 16 make provision for a permanent State board of arbitration, while in but four or five has any effective system been inaugurated in virtue of these laws. The laws for the remaining States for the most part only provide that when the parties desire or petition for it, local or temporary tribunals can be created for the arbitration of their disputes.

From every point of view the systems created by the States of Massachusetts and New York are the most worthy of study. They were the first created and have now had an uninterrupted existence of thirteen years or more, and the work done by them is far in excess of that accomplished by all the other boards combined. The systems created in both States are very similar. The following is a brief statement of the essential features of the Massachusetts law:

A State board of conciliation and arbitration is created, to consist of three persons appointed by the governor. One of these persons must be an employer, selected from some association representing employers of labor; one not an employer, to be selected from some labor organization, and the third to be selected by the other two. Their term of office is three years, one retiring each year, and their salary is \$2,000 each a year.

The usual method of bringing controversies before the board is as follows: Whenever any dispute arises between an employer of 25 or more persons on the one side and his employees on the other, either party can make application to the board for its intervention. These applications must be signed by the employer or by a majority of the employees in that department of the industry in which the difference exists or by their duly authorized agent. On the receipt of this application the board must as soon as possible visit the establishment, make a careful inquiry concerning the cause of the dispute, and prepare a written statement of its decision, which decision must be properly recorded and also at once made public.

In the hearing of the case either of the parties may ask for the appointment of a person to act as expert assistant to the board. Such expert will receive for his services \$7 a day and necessary traveling expenses.

The decision of the board is binding on the parties who join in the application for six months or until either party has given a sixty days' notice of his intention not to continue to abide by the decision.

It is also made the duty of the mayor or municipal authorities of cities and towns to notify the board when a strike or lockout is seriously threatened or actually occurs.

In addition to thus intervening when called upon, it is the duty of the board, whenever it receives information, either through the mayors or town authorities or others, that a strike or lockout is threatened or in progress, to put itself in communication with the parties involved and endeavor by mediation to effect an amicable settlement between them or to bring the matter to arbitration for settlement. In such cases the board can, if deemed advisable, investigate the causes of the trouble, determine the party which it believes to be at fault, and publish its decision fixing such responsibility.

Provision is finally made that parties to disputes can, if they so desire, refer the matter in issue to a local board of arbitration to be created for that purpose, in the manner and form laid down by the act.

The most important feature, or lack of feature, to be noted in the foregoing, as well as in the legislation of all the other States, is that not the slightest attempt has been made to introduce the principle of compulsory arbitration.

The general feeling in the United States in regard to this subject is that while such a measure might be desirable, no way has as yet been devised by which it could be made to work. The chief, if not the only, reliance under present conditions must be placed on the good faith of the parties and the moral effect exerted by the decision of the board.

The reports of the board of New York are not so compiled as to permit of a tabulated summary of the work achieved. The following table, however, compiled from the annual reports of the Massachusetts board, shows that its work, even quantitatively considered, is of much importance:

Year.	Cases cited in annual report.	Estimated yearly earnings of employees directly concerned.	Estimated yearly earnings of all employees in factories concerned.	Cost of maintaining board.
1886	4			
1887	21			
1888	41	\$953, 170	\$5, 735, 992	\$8, 602. 30
1889	26	3, 684, 000	10, 162, 000	8, 433. 38
1890	34	4, 056, 195	12, 044, 525	8, 108. 86
1891	30	2, 307, 000	9, 038, 750	8, 592. 36
1892	40	2, 034, 804	8, 986, 210	10, 430. 44
1893	36	1, 652, 246	8, 637, 625	8, 980. 00
1894	39	6, 054, 900	10, 039, 700	10, 873. 15
1895	32	1, 704, 666	7, 483, 250	10, 028. 16
1896	36	1, 036, 360	3, 840, 800	10, 397. 87
1897	31	1, 216, 300	10, 012, 480	11, 305. 86
1898	22	4, 227, 570	7, 849, 703	8, 714. 07

LABOR ORGANIZATIONS.

The only countries which made adequate exhibits concerning the character and work of labor organizations were France and the United States. While a very complete exhibit was made by the French unions, the material shown was of such a nature that it is difficult to outline any general description of it. It related largely to the extent to which the different unions or federations were carrying on cooperative works or ministering in other ways to the economic needs of their members. These exhibits were therefore of interest from other standpoints than that of the movement for the organization of labor, properly speaking.

It was not until 1867 that trade unions (*syndicats professionnels*) began to be organized in noteworthy numbers in France. This was due in great part to the fact that such organizations were prohibited by law. On March 31, 1868, however, the minister of the interior announced in the *Moniteur*, the official journal of the Empire, that, notwithstanding the legal prohibition, such organizations would be tolerated. In consequence a considerable increase in the number of such unions took place. It was not a very satisfactory condition of affairs, however, when such unions could only exist on sufferance. A law was finally passed, therefore, in 1884, which made their constitution legal. In 1899 2,380 unions, with 424,870 members, were reported by the Government to be in existence.

In addition to the foregoing there are unions of employers and mixed unions or associations of employers and employees. A great variety of other labor organizations is found, such, for example, as the labor exchanges, or *bourses de travail*, or the socialistic societies of one kind or another. Any attempt to analyze the character and importance of each class would require more of a detailed study than can be attempted here.

In preparing the American exhibit in relation to trade unions it was manifestly impracticable to secure material from all the various labor organizations in the United States. The cooperation of only the more important and representative unions was therefore sought. Among the exhibits shown that of the American Federation of Labor was both the most important and the most representative. Its exhibit consisted of files of its reports, of its organ, the *American Federationist*, copies of constitutions of affiliated national unions, and copies of different journals published by labor unions. Altogether the material shown gave an excellent idea of the character and activities of labor organizations in the United States. The Federation received a grand prize.

Among other exhibits of labor organizations especial mention should be made of those of the International Typographical Union and of

the Brotherhood of Locomotive Engineers. The latter exhibit was especially interesting in demonstrating, as it did, the great success achieved by the brotherhood's insurance department, which is elsewhere described.

EMPLOYMENT BUREAUS.

The exhibits in relation to employment bureaus were confined almost wholly to France. The work of American employment bureaus was shown only in so far as their operations were recorded in the annual reports of the State bureaus of labor having such institutions, except in the case of the Municipal Employment Bureau of Seattle, Wash., which made a very interesting exhibit.

In France employment bureaus are maintained under various auspices. The Bureaux autorisés are private employment agencies which are duly authorized by the Government to engage in this work. In 1897 there were 1,459 such offices, of which 292 were in the department of the Seine. Employment bureaus are maintained by the trades unions to a considerable extent. It was reported that during the years 1893 to 1897 155 unions had found places, on an average, for 49,542 persons annually. Municipal employment bureaus are constantly being created in France. The city of Paris alone has a large number, and their operations were fully shown at the Exposition. Other employment bureaus are those maintained by mutual aid societies, charity organizations, and other benevolent institutions. There is also quite a system of societies in France for the relief of those in want by the giving of work.

COOPERATION AND PROFIT SHARING.

France alone can be said to have made any adequate exposition of cooperative and profit-sharing enterprises. Italy, Holland, Belgium, Germany, and Great Britain, however, were represented by one or two of the more important undertakings of this character or by a central association of cooperative societies. The attempt to show the work in this country of cooperative and profit-sharing companies was practically a failure. During the industrial depression beginning in 1893 a large number of such establishments either failed or were forced to discontinue the system, and there was consequently little to be shown. Several corporations, located chiefly in New England, made exhibits, but they were scarcely of sufficient importance to merit special attention.

Cooperative production in France has largely taken the form of associations of workmen for the performance in common of public work and construction work generally, but only to a limited extent have establishments requiring a fixed plant and machinery been created on a cooperative basis. Consequently manufacturing operations under

this system are not on a large scale. The scheme of workingmen's productive associations, however, seems now to have been firmly established in France. It was entirely fitting that the social economy building itself should have been entirely constructed by such an organization working on the cooperative plan.

The idea of associations of this character was first suggested in 1831 by M. J. P. Buchez, but the first association—that of jewelry gilders, in Paris—was not established until 1834. Little or no progress was made until the revolution of 1848, when there was a remarkable enthusiasm aroused in favor of these associations. The Government itself voted a subsidy of 3,000,000 francs to encourage their formation. In 1852, however, a reaction set in and almost all such organizations disappeared. In 1863 a new movement started, which lasted until the war with Germany. After a period of stagnation, lasting until 1880, another revival occurred, which has continued until the present time. For various reasons the existing associations seem to be on a much more secure basis than those created in former years, and there are many indications that the movement now will be permanent.

During all this history the Government has cooperated in a number of ways. It has given liberal subsidies and continues to do so in each annual budget. It has also modified the conditions under which public work is let, in order that workingmen's associations may compete. In 1897 the French labor bureau published a special report concerning these associations, giving the result of the investigation that it had made. This inquiry disclosed the existence of 213 workingmen's cooperative productive associations in operation in 1895 and 1896. Of these 140 were in operation January 1, 1895. During that year 32 new associations were organized and 11 were discontinued, leaving 161 in operation January 1, 1896. During 1896, 41 new associations were founded and 18 disappeared, leaving 184 associations in operation January 1, 1897.

Two organizations of workingmen's productive associations which made exhibits call for special mention. These are the *Chambre consultatif des associations ouvrières de production* and the *Ligue cooperative des associations ouvrières de production de France*. Both of these institutions are central bodies, which are thus at the head of the productive cooperative movement in France. The former was created in 1884 and has as its purpose the maintenance of a bureau of information which aims to develop and promote the system of cooperation by all means possible and to represent the societies in all matters relating to their general interest, such as proposed legislation and their standing before the government departments. Its membership has steadily increased and it now embraces 126 societies. Since 1892 it has published a monthly journal under the title of *L'Association Oubière*.

The purpose of the cooperative bank is sufficiently indicated by its

title. As would be expected, associations of workingmen find difficulty in securing credit from the ordinary banks. In 1893 the Banque cooperative was therefore established, for the special purpose of acting as the fiscal agent and banker of cooperative productive associations. Thanks to a gift of 500,000 francs, which it received from an unknown donor, and to certain subsidies from the Government, it has been fairly well equipped with the necessary capital. Its operations have been very conservative and the bank is now in a sound condition.

The history of cooperative distribution, or cooperative stores, begins with the year 1863, when an effort was made to introduce into France the system then meeting with decided success in England. Since then the movement has been continuous, though slow, with no events calling for special attention. The most important exhibitor in this field was the Union cooperative des sociétés françaises de consommation or the national association of cooperative distributive societies of France. It was created in 1885, and since then has been at the head of a movement for cooperative distribution. In addition to acting as a general bureau of information and propagandism, it has organized nine national congresses and published a monthly bulletin, a cooperative guide, and, since 1893, a valuable annual entitled *Almanach de la cooperative française*. The first issue of this annual showed the existence of 942 societies. The almanac for 1900 showed 1,489 societies existing at the end of the year 1899.

In the field of profit sharing it is well known that more progress has been made in France than in any other country. It would be quite impracticable to attempt a description of the different systems adopted by the numerous establishments practicing profit sharing in one form or another. The most important single exhibitor in this field was undoubtedly the society for the study of profit sharing—the *Société pour l'étude pratique de la participation au personnel dans les bénéfices*. This society was created in 1878, and since then has been the ardent advocate of profit sharing in France. To its influence must be attributed much of the progress that has been made. Its membership is largely made up of officers of enterprises which are themselves practicing profit sharing. Beginning with 1879 it has published a quarterly bulletin of about 50 pages, which is devoted to the description and critical examination of the most important examples of profit sharing enterprises. In addition to this regular organ of the society it has also undertaken, or become interested in, the publication of various other works relating to the question of profit sharing. As has been said, the exhibits of foreign countries regarding cooperation and profit sharing were not on a very elaborate scale. Among the noteworthy exhibits made by countries other than France were those of the Yeast Factory of Van Marken, at Delft, Holland, one of the most important profit-sharing enterprises in the world; the Vooruit Cooperative

Society, of Ghent, Belgium; the Cooperative Union of Great Britain, the central organization of cooperative societies of that country; the League of Italian Cooperative Societies, with headquarters at Milan; the Permanent Commission of Cooperative Societies of Russia, and the General Union of Cooperative Associations, of Germany. The exhibits of all of these, as well as many other institutions, were of extreme interest and would be well worthy of special description in this report did space permit.

ECONOMIC MONOGRAPHS.

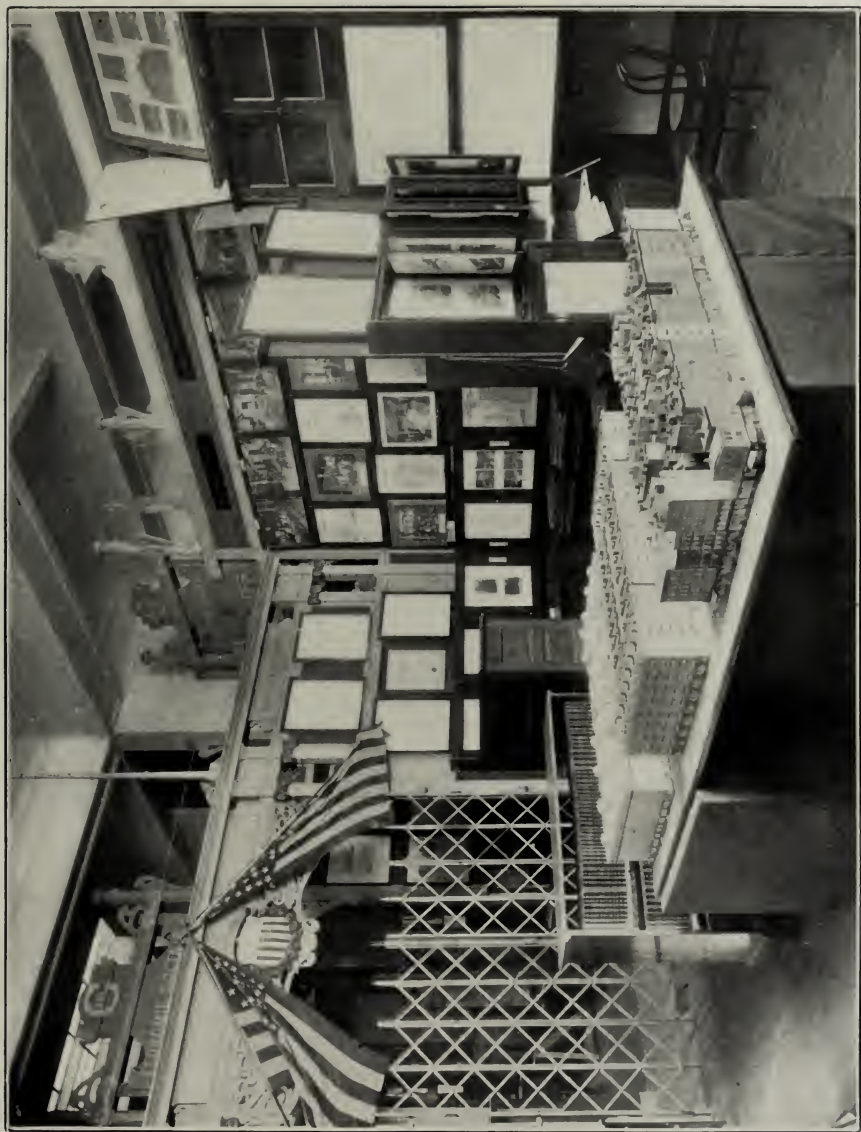
In terminating this account of important exhibits, mention should be made of the exceedingly interesting and valuable series of monographs, or special volumes, prepared by various countries to give an account of their social institutions. Though not exhibits proper, these publications will remain as a permanent addition to our knowledge concerning economic conditions in the different countries to which they relate in a way not open to many of the temporary collections of the Exposition.

The series of monographs prepared by the United States has already been mentioned. Germany prepared a compact volume of 175 pages with a similar purpose in view, which was published in both French and German. The French edition was entitled "*Oeuvres de Salut Social en Allemaque.*" Different chapters were prepared by different specialists. An important feature of the report is a select bibliography of the sources of information, official and otherwise, concerning each group of institutions. The German Government also published an interesting series of pamphlets descriptive of its system of workmen's insurance. These were also printed in both French and German.

The Austrian Government published a series of monographs after the American plan, each being prepared by a different person.

Holland also had prepared a number of monographs treating of different classes of social institutions. Their titles and authors were, respectively: (1) *Reglementation du travail—sécurité des ateliers—Assurance en d'accident—inspection du travail—chambers de travail—musée d'hygiène et de sécurité*, par H. W. L. Streeve; (2) *Institution de prevayence*, par W. A. Reiger; (3) *Sociétés cooperatives d'agriculture*, par le Baron K. J. A. G. Collot d'escury; (4) *Salaries—participation aux benefices*, par W. A. Reiger; (5) *L'assistance publique et la chariti privée dans les pays-bas*, par le chevalier H. Smislaert.

Switzerland made but a very slight exhibit in social economy. It prepared, however, a large quarto volume giving a very full account of social institutions and movements in Switzerland. This volume was one of the most valuable of any of the sociological reports prepared by the different countries.



A-13. TENEMENT-HOUSE MODELS, PALACE OF SOCIAL ECONOMY.

CONCLUSION AND CRITICISM.

While it is believed that the main purpose of a report such as the present one is to point out the features of excellence in the exhibits, yet some attention should be given to the defects. This is especially desirable in regard to the social economy exhibits, since the idea of such a feature is comparatively a new one and the plans adopted have not received as long a test as those of the other departments. In this way only can the experience gained be utilized in planning future undertakings of a similar character.

While the exhibit of social economy just closed far surpassed in excellence that of any other exposition, it is nevertheless possible for the student of economics to see more than one way in which it might have been improved. In pointing out these ways and in commenting upon them in the following paragraphs, it is not intended to reflect in any way upon those who had charge of the social economy exhibits. As regards the French, everything possible in the light of the experience then available and the means at hand, was certainly done to make the exhibit a success. At the same time it is believed that with a like expenditure of effort better results could now be accomplished in this direction.

The first criticism of the section of social economy that comes to mind refers to its great unevenness. Certain lines of social action were fully shown, while others equally important were represented only to a slight extent or not at all. Especially is it to be deplored, for example, that the enormous development of cooperative distributive societies in Great Britain and of cooperative credit institutions in Germany and Austria was not shown at all. No exhibit whatever was made of the interesting labor colonies of Germany and little or none of the great housing efforts in London and other British municipalities. In fact, mention might be made of any number of social institutions or movements which were scarcely given representation. Undoubtedly it was necessary to leave to each country the determination of the particular matters that it should exhibit. At the same time, in future expositions it should be the duty of the authorities in charge to make every possible effort to have at least all the more important work shown in some way. Thus, if such a procedure were practicable, it would be very desirable to have a conference of the directors of social economy of all the countries proposing to send exhibits, in order that they might adopt some more uniform methods and insure that the field of social economy would be fully covered.

The second and by far the greatest defect in the social economy section, not only with respect to the United States but to all the participating nations, was the lack of interpretative material. There was shown a great mass of documents, maps, charts, and photographs, which

to the great majority of the visitors must have been of a very unintelligible nature. Even in the case of a specialist in the subject, though he might fully understand it, he had no way of conveying or retaining the information to be gained, without a laborious system of note taking which in most cases was utterly impracticable. There were, to be sure, the series of monographs and quantities of folders and pamphlets descriptive of particular exhibits. These, however, met the necessities of the case only in a very partial manner. The series of monographs had no direct relation to the exhibits and the special pamphlets rarely gave the information desired.

To give to an exhibit in social economy the highest value it should be obligatory upon each exhibitor to prepare a printed pamphlet containing a brief account of the history, organization, and work of the institution described and an interpretation of the material exhibited. These printed statements might be one page or a hundred pages. Each exhibit should be numbered and a corresponding number given in printed statements. Furthermore, it should be required that these latter should be on sheets of a certain size. It can easily be seen that if the foregoing suggestions were carried out, it would be possible to assemble these statements into volumes which would embody a descriptive catalogue of the exhibits and comprise a survey of social institutions the value of which it would be difficult to overrate.

It may be said that such a requirement would prevent many institutions from exhibiting, as they would be unwilling to undergo the expense of printing the statements. But it can be safely inferred that if an institution did not care to go to the expense of printing as much as a single sheet descriptive of its work, there would be little likelihood that its work was of much importance.

This brings to us the third point to be criticised, namely, that too great an effort was made to show a large number of exhibits. This criticism, I think, applies especially to the French and American exhibits. It certainly does to that class of exhibits for the collection of which the present writer was responsible. In the case of a great many institutions the exhibit of one simply duplicated that of the others, and among the large number shown it was difficult for the visitor to determine which was the more important. Better results would have been accomplished had attention been concentrated only upon the really important institutions. Above all, every effort should have been made to secure exhibits from central organizations and associations, the work of which was representative of all the institutions in their particular fields. By thus concentrating efforts toward obtaining fewer and more valuable exhibits, a better utilization of the space could have been made, the examination of the exhibits would have been facilitated, and the visitor would have known that nothing was shown which did not merit attention.

Finally, a word should be said with regard to economic monographs, to which reference has more than once been made. The preparation of these studies by several of the nations was one of the most valuable features of the exhibit. They furnished a general view of social conditions and movements and of the relations of the different classes of institutions to one another, which the special pamphlets accompanying the particular exhibits could not possibly do. Especially valuable was the German practice of giving a short bibliography of the sources of information concerning each class of institutions and of collecting these documents in a library as a part of its exhibit period. The securing of such studies should therefore be one of the aims of all future expositions or, in addition, the effort should be made to have them as far as possible prepared in accordance with some general scheme.

To recapitulate, then, the experience to be gained from the exhibit of social economy just closed is that in the future every effort should be made: (1) To secure greater completeness in the exhibits; (2) to have these exhibits relate to the more important work rather than to a large number of institutions; (3) to make sure that the exhibits are in all cases accompanied by printed matter on sheets of a uniform size to explain and interpret the exhibit; (4) to secure from each nation a volume describing generally its economic and social institutions and movements. These recommendations may not in all cases be practicable, but they at least indicate the goal that should be sought.

HYGIENE EXHIBIT.

[Class 111.]

The hygiene exhibit was installed in the western gallery of the agricultural building in the space allotted to Classes 111 and 112. The space devoted to hygiene was 576 square feet. The greater part of this was occupied by a collective exhibit on hygiene and the condition of public health in the United States, which was prepared under the supervision of Dr. Samuel W. Abbott, of Boston, Mass., who was appointed special agent for this department. The exhibit occupied ten units of installation and presented in a compact form the most comprehensive and scientific exposition of the work of the State and municipal boards of health in the United States that has ever been collected. It included the following material:

First. On the partitions outside the space were six large maps, representing the following subjects: (1) The per capita expenditure of State boards of health in the United States for sanitary purposes; (2) percentages of the population living in cities and towns furnished with public water supplies in 1860, by States; (3) percentage of the population living in cities and towns furnished with public water supplies (1896-97), by States; (4) percentage of the population living in

sewered towns (1896-97), by States; (5) number of inhabitants to each physician (1898), by States; (6) registration of physicians.

Second. In the interior space were nine groups of cards set in frames, illustrating the following topics: (1) The vital statistics of the United States in general, shown by means of maps furnished by the Census Office; (2) the vital statistics of certain States and cities, presented mostly in colored diagrams; (3) photographs, charts, maps, and cuts, illustrating the work of State and municipal boards of health, the subjects being laboratories for chemical and bacteriological work in the examination of water, food, and infectious disease products, isolation hospitals for infectious diseases, sewage disposal works, etc.; (4) hospitals, homes, and sanitariums for consumptives; (5) crematories; (6) establishments for the production of vaccine material and antitoxin.

On the shelves below the wing frames was displayed a collection of the reports of the national and State boards of health, the American Public Health Association, the American Climatological Association, the health reports of many of the large cities of the United States, reports of the Census Office relating to vital statistics and of the Agricultural Department relative to food products and the diseases of animals, copies of recent issues of sanitary periodicals published in the United States, and registration reports of marriages, births, and deaths from some of the older States.

One large album (22 by 28 inches) was devoted mainly to the work of certain municipal sanitary authorities and contained photographs illustrating municipal laboratories, public baths, street cleaning, quarantine, and other local sanitary work.

Another album contained photographs illustrating the free public rain baths of New York City.

Six folio scrapbooks were filled with the circulars of State and municipal health boards relative to the sanitary work of such authorities in the prevention of the spread of infectious diseases, the abatement of nuisances, the inspection of food, the prevention of infant mortality, the inspection of schools, etc.

One of the glass show cases contained specimens of the appliances which are employed by the State and local boards of health for the purpose of aiding physicians and health officers to determine the character of certain infectious diseases more conclusively than can be done by ordinary clinical methods. This is now accomplished by distributing such appliances at certain designated places in cities and towns, where they can be easily obtained by physicians at short notice.

Another glass case was devoted to the exhibits of producers of anti-toxins and the different preparations of vaccine lymph employed for vaccination.

In the preparation of this exhibit Dr. Abbott appealed for aid to the State and city boards of health in circulars sent out during the summer of 1899. His responses were very satisfactory and a large

and valuable collection of reports, administrative blanks, and statistics was obtained. The compilation of the general statistics, however, was entirely the work of Dr. Abbott and in appreciation of the scientific nature of the display the international jury awarded to him a gold medal.

The only other exhibit in the hygiene section was a model bath room, erected by the J. L. Mott Iron Works Company, New York City. This was installed in a room 12 feet square, adjoining the collective exhibit of hygiene. The interior of the bath room was of ornamental tile and the tubs and other accessories were of the finest porcelain and nickel plate. Water and electrical connections were brought into the room. This exhibit was easily the most artistic and beautiful in the hygiene section, and it attracted much attention and admiration from the Exposition visitors.

PUBLIC CHARITIES.

CARE OF DESTITUTE, NEGLECTED, AND DELINQUENT CHILDREN IN THE UNITED STATES
DURING THE NINETEENTH CENTURY.

[Class 112.]

The object of this exhibit was to trace the development during the century of societies and institutions, both those of a governmental character and those organized by private benevolence, for the care of the destitute, neglected, and delinquent children. In order to secure exhibits from typical institutions representing each of the different departments of the subject, a list of such institutions was prepared and a special effort made to induce each one to participate in the Exposition. A schedule was sent to each institution as a guide in the preparation of the material, which in a general way outlined the plan, as follows:

(1) A set of bound volumes of its report and other publications from its organization to the present, together with copies of all blank forms, circulars, and other printed material used in the work of the institution. (2) A set of photographs of the various buildings occupied from its organization to the present, showing both exterior and interior views, with a complete set of illustrations of the various departments of the institution as at present organized. (3) Charts showing the census of the institution each year since its organization and the number of children received each year, classified as to age and as to whether both or one, or neither of the parents were living when the child was admitted; also a chart showing the number of children discharged each year and to whom discharged. (4) Charts showing the receipts of the institution each year, classified; also a classified statement of expenditures and a statement of the present value of the property of the institution. (5) Detailed statements of the history of two or more inmates of the institution.

In the case of societies engaged in placing out children, the request

was for such of the above material as was available, and in addition the following: (1) Charts showing the sources from which the children were received and the ages of the children; (2) charts showing the occupations followed by children after reaching full age; (3) photographs of typical homes in which children had been placed; (4) maps showing localities in which children were placed; (5) detailed statement of a number of illustrative cases.

Institutions were also asked to send exhibits of their industrial departments.

The responses were very satisfactory and a number of institutions expended considerable sums and devoted much time to the preparation of exhibits on the specified plans.

Among the orphan asylums which made creditable displays were the New York Asylum and the Roman Catholic Orphan Asylum, of New York, two of the oldest institutions in the country; the St. Francis Industrial School, Eddington, Pa.; the Jewish Orphan Home, of New Orleans; the Rose Orphan's Home, Terre Haute, Ind., and the Massachusetts Infant Asylum.

Of the agencies for placing out children, the children's aid societies of New York, Boston, and Philadelphia, and the agency for providing situations for mothers with infants, maintained by the State Charities Aid Association of New York, sent full exhibits.

The public institutions for the care of destitute children which sent exhibits were the State public schools for dependent children of Michigan, Minnesota, and Wisconsin, and typical county children's homes of Ohio and Connecticut.

The system of placing children directly in families, paying a stated allowance for their board, and subsequently placing them in families without board, as carried on by the State of Massachusetts and also by the city of Boston, was fully exhibited.

The New York Catholic Protectory, New York Juvenile Asylum, and New York Foundling Asylum, institutions established by private benevolence and now supported by city funds, also prepared very satisfactory exhibits.

The Societies for the Prevention of Cruelty to Children, of Boston, Brooklyn, and Philadelphia sent very interesting exhibits of their work.

Among reformatories for boys the leading exhibitors were the Lyman School for Boys, Westboro, Mass.; the House of Refuge, Glenn Mills, Pa.; the State Industrial School, Rochester, N. Y.; the State Industrial School for Girls, Lancaster, Mass., and the Missouri Reform School, Booneville, Mo.

The exhibit of hospitals, charities, and the care of destitute, neglected, and delinquent children was principally collected by Special Agents Homer Folks and Edward T. Devine, of New York City. It was found during the summer of 1900 that the funds placed at the disposal of this department precluded anything but a meager exhibit in

class 112. Through the action of the Charities Review of New York City and the influence of William R. Stewart, president of the State board of charities, and Mr. Robert W. de Forest, a special fund was raised by subscription, which enabled the special agents above mentioned to organize a creditable display, although the time was very short. The fund was not subscribed until October and the exhibits were required to be ready on February 1. Under these disadvantages the work performed by Messrs. Folks and Devine, as well as by Mr. McGarr on the care and treatment of the insane, was especially creditable. The contributors to the special fund and the amounts given by each were as follows:

D. O. Mills	\$100
Seth Low	100
R. W. de Forest	100
Anson R. Flower	100
John Notman	100
Jacob Schiff	50
James Loeb	25
C. H. De Silver	50
Adrian Iselin	100
William R. Stewart	100
Alfred T. White	100
August Belmont	100
M. J. Isaacs	25
W. B. Schermerhorn	100
R. Fulton Cutting	100
W. E. Dodge	100
F. W. Vanderbilt	100
Thomas Mulry	25
W. A. Wardwell	50
George L. Peabody	100
I. Seligman	100
New York Catholic Protectory (board of trustees)	210
J. J. Rodrigue	10
Total	1,945

The entire country, as well as the United States Commission, is under obligations to these gentlemen for their public spirit, which enabled the United States to present at the Exposition a résumé of the excellent work done in its various institutions for the care of the helpless and the defective.

CARE AND TREATMENT OF THE INSANE.

[Class 112.]

In October, 1899, Mr. T. E. McGarr, of the New York State lunacy commission, was appointed special agent of the department of social economy to prepare an exhibit showing the advance which has been made in the United States during the last hundred years in the care and treatment of the insane, the epileptic and idiotic, and in the development of institutions for their custody, to be illustrated by graphic charts, models, statistics, photographs, engravings, etc.

Correspondence was at once opened with State boards and commissioners in control of charities in the different States, and after some five months Mr. McGarr was able to forward directly to the United States Commission in Paris statistics, graphic charts, etc., showing earliest established institutions for the insane in the United States, the date of the opening of each institution, the cost of buildings and equipment to date, the capacity of each building, the class and number of patients accommodated, and the annual per capita charged for maintenance.

These returns, collected from very widely separated sections and from nearly every representative institution, made it possible to show the origin and development of the charitable system under State control.

The photographs received from commissions, boards of charities, superintendents, and others in charge of institutions of this class formed one of the finest collections, showing both interior and exterior views of hospitals and asylums, that has ever been made. They afforded in themselves an excellent representation of the evolution of the system of caring for the defective classes in the United States since 1800. In this connection photographs were presented showing apparatus used at the beginning of the century and until within the last forty years for controlling and restraining violent and maniacal patients, such as the covered crib bed, the muffs, the strong canvas camisoles or sleeveless jackets, the manacles, foot irons, chains, etc. Photographs representing the violent wards of institutions for the insane at the close of the century failed to disclose any of these instruments, but in their stead were shown sunlit wards, walls decorated with cheerful colors, an amplitude of pictures, singing birds, musical instruments, etc. Insane patients were shown, the more violent apparently running to and fro, gesticulating, etc., to their hearts' content, but not attacking their attendants or making attempts upon their own lives.

Not to make invidious comparisons, the exhibits under these heads submitted by the States of Massachusetts, Indiana, California, and New York might be mentioned as representing institutions containing the most modern equipment.

An interesting series of photographs was that showing outdoor entertainments for the New York City patients on Wards Island, where clambakes, picnics, and games of skill, such as golf, tennis, and croquet, were all shown in active operation. The weekly dances and other methods of diversion were also pictured.

In the statistics presented, the figures showing the increase in the recovery rate and the decrease in the death rate, due to more enlightened treatment, particularly in the Eastern and Middle States, the disproportion of foreign-born insane in the Coast States, and the significant increase in the fatal forms of mental maladies were of most interest.

In connection with the New York exhibit, a unique representation was that of the pathological department of the State hospital, with its finely equipped laboratory, in the city of New York, where for many years past experiments under the guidance and control of skilled scientists have been actively carried on to determine as far as possible causes of insanity and to combat the ravages of this and other disorders of the nervous system. In connection with these photographs were submitted reports of the institution detailing some of the most interesting experiments with cases of sunstroke, double consciousness, epilepsy, and other diseases of the brain and nervous system.

The work done by Mr. McGarr was necessarily crowded into the five months subsequent to the raising of the special fund, and was all the more creditable for that reason. Owing to his official position and wide circle of acquaintance, he was able to collect a most interesting and valuable exhibit.

THE NEGRO EXHIBIT.

NOVEMBER 11, 1900.

SIR: Pursuant to instructions I have the honor to submit the following report covering the negro exhibit: On November 15, 1899, I received my commission as special agent in the department of education and social economy to take up the work of compiling data and collecting material for an exhibit of the progress of the American negroes in education and industry. Five months only remained before the opening of the Exposition and all material was expected to be ready for shipment by January 1, 1900. The shortness of the time necessitated a very comprehensive scheme, and hence it was determined to take an arbitrary method of collecting the material, by choosing in advance what was wanted and asking this material from sources where we could rely upon getting it to the best advantage. Six institutions were asked to contribute the education features and the other material was solicited in like manner. It is pertinent to note that no complaint has been made of this method of collecting the exhibit, though it differed from the usual method of inviting everybody interested in the subject to contribute material.

It was decided in advance to try to show ten things concerning the negroes in America since their emancipation: (1) Something of the negro's history; (2) education of the race; (3) effects of education upon illiteracy; (4) effects of education upon occupation; (5) effects of education upon property; (6) the negro's mental development as shown by the books, high class pamphlets, newspapers, and other periodicals written or edited by members of the race; (7) his mechanical genius as shown by patents granted to American negroes; (8) business and industrial development in general; (9) what the negro is doing for himself through his own separate church organizations, particularly in the work of education; (10) a general sociological study of the racial conditions in the United States.

The following entries from the official catalogue give the names of exhibitors, special agents, and material:

- Atlanta University, Atlanta, Ga.: Statistical charts showing development of negroes in America.
- Coleman Manufacturing Company, Concord, N. C.: Photograph of cotton mill owned and operated by negroes.
- Colored American, Washington, D. C.: Bound volume of negro newspapers.
- Du Bois, W. E. B., Atlanta, Ga.: Collective exhibit, results of social study of the negro in Georgia.
- Fisk University, Nashville, Tenn.: Written work by negro pupils.
- Fleetwood, C. E., War Department, Washington, D. C.: Charts showing photographs and official records of negro soldiers and sailors and their medals of honor.
- Haines Industrial Institute, Augusta, Ga.: Sewing work by negro pupils.
- Hampton Normal and Agricultural Institute, Hampton, Va.: Photographs of pupils' work in classes, shops, and agriculture. Model bank.
- Harper, Robert H., Chicago, Ill.: Collective exhibit showing homes, business enterprises, etc., of the negroes of Chicago.
- Hilyer, Andrew F., Washington, D. C.: Collective exhibit of negroes in merchandise, factories, and allied occupations.
- Howard University, Washington, D. C.: Charts and photographs showing professional education among negroes.
- Lee, Bishop B. F., Wilberforce, Ohio: Charts and photographs of negro self-development in church and school.
- Murray, Daniel, Library of Congress, Washington, D. C.: Books and musical compositions by negro authors.
- Niell, James P., Nashville, Tenn.: Chart of photographs and percentages of negroes in civil service.
- Patent Office, Washington, D. C.: Patents issued to negroes.
- Roger Williams University, Nashville, Tenn.: Photographs and catalogue.
- Shaw University, Raleigh, N. C.: Photographs and catalogues.
- Tuskegee Normal and Industrial Institute, Tuskegee, Ala.: Shop work, agricultural products, and photographs of negro pupils.
- Washington Public Schools, Washington, D. C.: Miniature models from negro life. Miniature model cotton press.

Almost the first object seen in the United States negro exhibit, with figure and arms in the attitude of speaking, was the statuette of the famous negro scholar and orator, Frederick Douglass. This statuette was a reproduction of the original, which stands in the principal square of Rochester, N. Y., and was executed by the same sculptor, Mr. Stanley W. Edwards. Adjoining was a case which held 15 wing frames and, altogether, 33 charts, 28 inches high and 22 inches wide. In this case were photographs of several educational institutions, viz: Fisk University, Howard University, Roger Williams University, Agricultural and Mechanical College, Greensboro, N. C.; Berea College, Tuskegee Institute, and Claflin University. These photographs showed buildings, grounds, and classes at various kinds of work, and miscellaneous views of school life. Upon the top of this case rested four beautiful bound volumes containing the official patent sheets issued to nearly 400 negro patentees. In case No. 2 were shown the teachers, two kindergarten classes, and two other classes of the Haines

Normal and Industrial Institute, Augusta, Ga. This represented a distinctive work by colored women, Miss Lucy Laney being the founder and present principal. The wing frames in this case contained kindergarten work, and sewing and dressmaking samples. There were also photographs of many negro houses, such as those of Bishops Gaines, Holsey, and Turner; Messrs. Snell and Nash, of Atlanta, Ga.; Messrs. Murray, McKinley, and Dr. Grimke, and a street view in Eleventh street, Washington, D. C., showing a solid block of fine houses occupied by negroes.

It was as late as December 28, 1899, that Professor Du Bois concluded to undertake the special investigation of Georgia, which he had been requested to make. The State of Georgia was chosen because it has the largest negro population and because it is a leader in Southern sentiment. The second choice would have been Virginia, and the third South Carolina. Professor Du Bois outlined his plan and estimated his expense at \$2,500. This amount was appropriated by Commissioner-General Peck, and he began his task. Ten or a dozen clerks were employed and the great machinery of a special census was set to work. In the exhibit case relating to Georgia were 31 charts, as follows: No. 1, in front, showed the Eastern and Western hemispheres, and the distribution of Africans and their descendants in all parts of the world. Nos. 2 and 3 showed the States according to their negro population, Georgia heading the list with 858,815. No. 4 showed the growth of the negro population of Georgia as follows:

1790.....	29,662	1850.....	384,616
1800.....	60,423	1860.....	465,698
1810.....	107,019	1870.....	545,142
1820.....	151,417	1880.....	725,133
1830.....	220,017	1890.....	858,815
1840.....	283,697		

Nos. 5 and 6 showed the negro population of Georgia by counties in 1870, 1880, and 1890, also the movement of the negro population. No. 7 illustrated the migration from Georgia to other States, showing the actual number of negroes born in Georgia who are resident in other States and Territories, also of those resident in Georgia who were born in the several States and Territories. Of the negroes born in Georgia 89,551 are living in other States, whereas only 43,200 born in other States are living in Georgia. Chart No. 8 showed that, notwithstanding this migration from Georgia in 1800 the negroes constituted 37 per cent of a total population of 162,686; in 1830, 43.5 per cent of a total population of 516,823; in 1860, 44 per cent of a total population of 1,057,286, and in 1890, 46.7 per cent of the total of 1,837,353, which shows the comparative increase of whites and negroes in Georgia. No. 10 gave the age distribution as compared with France. No. 11 gave the conjugal condition as

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compared with Germany, showing the total number married, single, widowed, and divorced at different ages. Here the American negro in his family life compares favorably with the German, who has the highest perfection in home life of all nationalities. Charts Nos. 12 to 19 took up the subjects of city and rural population, slaves, and percentage of free colored people, amalgamation, illiteracy, enrollment in public schools, teachers, schoolhouses, and students in special courses. Nos. 20 to 31 showed by unique designs the valuation of school property owned by negroes, assessed for \$13,447,423, land owned to the value of \$4,230,120, acres to the amount of 1,042,223 owned in 1899, acres in each county, value of farm tools, horses and other stock, etc.

In the adjoining case were shown 150 photographs, which were among the finest to be found anywhere in the Exposition. Hampton Institute sent them to tell the story of her work, and they served the purpose admirably. Case No. 3 contained another set of charts sent by the Atlanta University. These charts told the story of negro statistics for the whole country, much as the charts previously described did for Georgia. In the last case to the right was a miscellaneous collection of photographs, charts, etc., showing medal-of-honor men, factories owned or operated by negroes, other factories in which they have employment, as well as stores, shops, places of business, homes, churches, and organizations owned or conducted by them. In this last were the True Reformers of Richmond and views of negro soldiers. On the extending shelf were accessible a series of bound volumes of written work by pupils of Fisk University. The volumes were illustrated by photographs. On the shelves underneath were over 200 volumes by negro authors. The total number of books and special pamphlets by negroes amounted to 1,400 volumes or more.

Just above the exhibit case were seventeen swinging cases, containing samples of shop and farm work from the Tuskegee Institute. This institute believes in showing the practical things manufactured by its students in that great hive of industry. It followed the rule in this case, and by a careful device compressed into a few feet the evidence of the work its students are doing. One-half of these cases to the right contained beautifully arranged specimens of the agricultural work being done. Girls were seen in the photographs being taught open-air work, and beside the picture were samples of the products they raise. This idea was exemplified throughout the exhibit, and thousands of visitors viewed these cases with great interest. Just above the Tuskegee exhibit were pictures of three famous negroes—the late B. K. Bruce, who was United States Senator from Mississippi; Booker T. Washington, one of the greatest leaders of his race in America, and J. W. Lyons, registrar of the United States Treasury. In the vestibule was a long case of French plate glass, containing the nine models made by Professor Hunster and contributed by the Wash-

ington public schools. These models illustrated the various phases of negro life through which the Southern slaves have passed since their emancipation, and gave a clear insight into the advancement made with regard to domestic and educational life as a result of the new-born aspirations of the race.

THOMAS J. CALLOWAY,
Special Agent.

Mr. HOWARD J. ROGERS,
Director Department of Education and Social Economy.

DISPOSITION OF EXHIBITS.

At the close of the Exposition overtures were made by the officials of the Pan-American Exposition for the return of the Social Economy exhibit complete to Buffalo. The offer was accepted so far as the material was controlled by the United States Commission, and, inasmuch as 90 per cent of it was so controlled, the American public will have an opportunity of seeing practically the entire exhibit of Group XVI at Buffalo during the summer of 1901.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, and charities, with awards received.

CLASS 101.—APPRENTICESHIP—PROTECTION OF CHILD LABOR.

No.	Name and description of exhibit.	Award.
1	Department of social economy, United States Commission..... Maps, charts, plans, photographs, and publications.	Gold medal. Do.
2	Labor statistics, bureau of State of Massachusetts..... Charts showing changes in laws in relation to child labor; 2 charts prepared under auspices of Massachusetts board of Paris Exposition managers.	
3	Lowell Textile School, Lowell, Mass..... Catalogues, photographs of buildings, reports.	
4	New Bedford Textile School, New Bedford, Mass..... Catalogues, photographs of buildings, 5 cards.	

CLASS 102.—WAGES—INDUSTRIAL REMUNERATION—PROFIT SHARING.

1	Department of social economy, United States Commission..... Maps, charts, plans, photographs, books, and pamphlets; 10 charts illustrating wage earnings, strikes, cooperative societies, etc. (Collective exhibit.)	Gold medal.
2	Gilman, N. B., Meadville, Pa..... Monograph on cooperation and profit sharing; 1 volume. (Dividends of labor.)	
3	Willoughby, William Franklin, Washington, D. C..... Monograph on economic institutions.	
4	American Bank Reporter..... Two volumes.	

CLASS 103.—LARGE OR SMALL INDUSTRIES—COOPERATIVE ASSOCIATIONS FOR PRODUCTION OR FOR OBTAINING CREDIT—TRADE UNIONS.

49 a	Aluminium World, 218 William street, New York (collective exhibit).. Publications, 1 volume.	Grand prize.
49 b	American Bee Journal, 18 Michigan street, Chicago (collective exhibit).. Publications, 1 volume.	
49 c	American Building Association News, New York (collective exhibit).. Reports of proceedings, 4 volumes.	
1	American Federation of Labor, Washington, D. C..... Statistics, reports, publications, 1 volume.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 103.—LARGE OR SMALL INDUSTRIES—COOPERATIVE ASSOCIATIONS FOR PRODUCTION OR FOR OBTAINING CREDIT—TRADE UNIONS—Continued.

No.	Name and description of exhibit.	Award.
2	American Investments, 202 Main street, Buffalo, N. Y. Publications, 1 volume.	
49 d	American Newspaper Reporter (collective exhibit) One volume.	
49 e	American Shipping Blue Book (collective exhibit) Two volumes.	
49 f	Alabama Handbook (collective exhibit) One volume.	
49 g	American Federationist (collective exhibit) Three volumes.	
49 h	American Lumberman, Manhattan Building, 315 Dearborn street, Chicago (collective exhibit). Publications, 4 volumes.	
49 i	American Manufacturer and Iron World, Pittsburg, Pa. (collective exhibit). Publications, 1 volume.	
3	Arizona Lumber and Timber Co., Flagstaff, Ariz. Photographs, 3 cards.	
4	Atchison, Topeka and Santa Fe Railroad, Chicago. Publications, 1 volume of photographs of industries and occupa- tions along line of railroads.	Honorable mention.
49 j	Ayer, N. W., & Co., Times Building, Philadelphia, Pa. (collective exhibit). Newspaper Directory, 2 volumes.	
5	Bangor and Aroostook Railroad, Bangor, Me. Pamphlets and photographs, 1 volume.	
6	Bank commissioners, New Hampshire board of, Concord, N. H. Reports, 9 volumes.	
7	Banking, commissioner of, Pennsylvania, Philadelphia, Pa. Reports, 11 volumes.	
49 k	Blacksmith and Wheelwright (collective exhibit) One volume.	
49 l	Bank report (California) (collective exhibit) One volume.	
8	Bank commissioner of Maine Nine volumes.	
49 m	Boyd's directory (collective exhibit) One volume.	
9	Board of arbitration, Connecticut State, Hartford, Conn. Reports, statistics, 1 volume.	Honorable mention.
10	Board of arbitration, Illinois State, Springfield, Ill. Reports, statistics, 1 volume.	Bronze medal.
11	Board of arbitration, Indiana State, Indianapolis, Ind. Reports, statistics.	Silver medal.
12	Board of arbitration, Massachusetts State, Boston, Mass. Reports, statistics, 4 volumes.	Grand prize.
13	Board of arbitration, New York State, Albany, N. Y. Reports, statistics.	Gold medal.
14	Board of arbitration, Ohio State, Columbus, Ohio. Reports, statistics.	Silver medal.
15	Board of arbitration, Wisconsin State, Madison, Wis. Reports, statistics, 2 volumes.	Do.
16	Board of Trade, Chicago. Reports, 14 volumes.	
17	Board of Trade, Lynchburg, Va. Pamphlets, photographs, 2 cards.	
18	Board of Trade, Tampa, Fla. Photographs, 4 cards.	
19	Board of Trade, Washington, D. C. One volume.	
20	Director of the Mint. One volume.	
21	Labor statistics of Maine Two volumes.	
22	Bureau of labor commissioner, Kansas. One volume.	
23	Bureau of Labor Commissioner, Washington. One volume.	
49 n	Brown's gas directory, New York (collective exhibit) One volume.	
24	Brotherhood of Locomotive Engineers, Cleveland, Ohio. Publication, 1 volume.	Silver medal.
25	Building and Loan Association, California, Sacramento, Cal. Reports of proceedings, 5 volumes.	
26	Building and Loan Associations, Illinois State League, Springfield, Ill. Documents, 9 volumes.	Honorable mention.
27	Building and Loan Associations, Indiana State League, Indianapolis, Ind. Documents, etc., 3 pamphlets.	Do.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 103.—LARGE OR SMALL INDUSTRIES—COOPERATIVE ASSOCIATIONS FOR PRODUCTION OR FOR OBTAINING CREDIT—TRADE UNIONS—Continued.

No.	Name and description of exhibit.	Award.
28	Building and Loan Association, Louisiana State League, Baton Rouge, La. Documents, etc.	Honorable mention.
29	Building and Loan Association, Metropolitan League of New York, N. Y. Documents, etc.	Do.
30	Building and Loan Associations, Massachusetts State League, Boston, Mass. Documents, etc.	Do.
31	Building and Loan Associations, Michigan State League, Lansing, Mich. Documents, etc.	Do.
32	Building and Loan Associations, Missouri State League, Jefferson City, Mo. Documents, etc., 3 volumes.	Do.
33	Building and Loan Associations, National League of, Washington, D. C. Documents, etc., 2 volumes.	Do.
34	Building and Loan Associations, Wisconsin State League, Madison, Wis. Documents, etc., 3 volumes; 3 pamphlets.	Do.
35	Building and Loan Commission of New York, N. Y. Reports, 1 volume.	Do.
36	Bureau of American Republics, Washington, D. C. Commercial Directory, 2 volumes.	Do.
37	Building and Loan Association, Nebraska One volume.	
38	Building and Loan Association, Ohio One volume.	
39	Building and Loan Association, Iowa Three pamphlets.	
49 o	Construction News, Chicago (collective exhibit) One volume.	
40	California Paris Exposition Commission, San Francisco, Cal. Photographs, 8 cards; 1 portfolio of photographs illustrating industries in California.	
49 p	Chicago Dry-Goods Reporter, 233 Fifth avenue, Chicago (collective exhibit). Publication, 1 volume.	
41	Chicago Record, Chicago Photographs of interior of printing office, 2 cards; 9 framed pictures; 1 portfolio.	Bronze medal.
42	Cluett, Peabody & Co., 433 River street, Troy, N. Y. Photographs of collar industry, 4 cards.	Silver medal.
43	Columbus Face Brick Co., Columbus, Ohio Photographs, sample of products; 2 cards.	
44	Commissioners of Agriculture, Louisiana State, Baton Rouge, La. Publications.	
49 q	Confectioner's Journal, 209 South Sixth street, Philadelphia (collective exhibit). Publication, 1 volume.	
45	Chicago Northwestern Rwy. Six volumes of photographs of industrial scenes on line of railroad; 2 large framed pictures; set of lantern slides; 15 charts and 1 portfolio.	
49 r	Wall Paper News (collective exhibit) One volume.	
49 s	The Upholsterer (collective exhibit) One volume.	
46	Chamber of Commerce, Los Angeles One portfolio.	
49 t	China, Glass, and Pottery World (collective exhibit) One volume.	
49 u	American Sick Journal (collective exhibit) One volume.	
49 v	Cutlery, Upholstering, and Jobbing Trade (collective exhibit) One volume.	
47	Davidson Publishing Co., 401 Broadway, New York Publications, 3 volumes.	
48	De La Mar Mercur Mines Co., Mercur, Utah Photographs, 3 cards.	Honorable mention.
49 w	Department of Social Economy, United States Commission to Paris Exposition (collective exhibit). Maps, charts, plans, photographs, books, pamphlets, publications representing large industries; 1 portfolio, 5 cards, 12 charts; 2 portfolios, 7 volumes; 58 volumes of journals of publications devoted to some particular trade or business.	Grand prize.
50	Dockham, C. A., & Co., 131 Devonshire street, Boston, Mass. Directory, Dockham's Textile Manufacturer, 1 volume.	Honorable mention.
51	Deering Manufacturing Co., Chicago Photographs of industries.	Gold medal.
52	Dungan, Hood & Co., Philadelphia, Pa. Photographs, 1 portfolio.	Honorable mention.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 103.—LARGE OR SMALL INDUSTRIES—COOPERATIVE ASSOCIATIONS FOR PRODUCTION OR FOR OBTAINING CREDIT—TRADE UNIONS—Continued.

No.	Name and description of exhibit.	Award.
53	Earl & Wilson, Troy, N. Y. Photographs, cuff and collar industry.	Honorable mention.
54	Engineering News Publishing Co., 220 Broadway, New York Publications, 5 volumes.	Do.
49 x	Express Gazette, Cincinnati, Ohio (collective exhibit) Publication, 1 volume.	
49 y	Factory News, Laycock Manufacturing Co., Indianapolis, Ind., (col- lective exhibit). One volume.	
49 z	Farm Machinery, Midland Publishing Co., St. Louis (collective ex- hibit). Three volumes.	
49 aa	Furniture Commercial Red Book (collective exhibit) One volume.	
49 bb	Farm Implement News, Masonic Temple, Chicago (collective exhibit). Publications, 2 volumes	
55	Flickenger, J. H., & Co., San José, Cal Photographs of oranges growing and other industries, 6 cards.	Bronze medal.
56	Foresters of America, Brooklyn, N. Y. Reports, etc., 1 volume.	
57	Fostoria Glass Co., Moundsville, W. Va Photographs, 3 cards.	Honorable mention.
49 cc	Furniture Worker, 126 Longworth street, Cincinnati, Ohio (collective exhibit). Publication, 1 volume.	
49 dd	Glass and Pottery World Co., 21 Quincy street, Chicago (collective exhibit). Publication, 1 volume.	
49 ee	Granite, 131 Devonshire street, Boston, Mass. (collective exhibit) Publication, photographs, 1 volume.	
58	Herald Publishing Co., Steubenville, Ohio Photographs, one-half portfolio.	
59	Hires Turner Glass Co., 626 Arch street, Philadelphia, Pa. Photographs.	Do.
60	Hocking Valley R. R., Columbus, Ohio Photographs, 12 cards.	Do.
49 ff	Hotel Monthly, 325 Dearborn street, Chicago (collective exhibit) Publication, 2 volumes.	
49 gg	Hotel Red Book and Directory Co., Grand Union Hotel, New York (collective exhibit). Directory, 1 volume.	
49 hh	Hendriek's Architectural Directory, New York (collective exhibit) One volume.	
49 ii	Iron and Steel Association, Philadelphia, Pa. (collective exhibit) One volume.	
61	Howe Addressing Co., 208 South Fourth street, Philadelphia, Pa. Publication, 1 volume.	
62	Illinois Steel Co., Rookery, Chicago Photographs, 7 cards.	
63	Ingersoll-Sergeant Drill Company, 26 Cortlandt street, New York City. Photographs, 5 cards.	
64	Inland Printer Co., 212 Monroe street, Chicago Publications, photographs, 2 volumes.	
49 jj	Iron Trade Review, Cleveland, Ohio (collective exhibit) Publication, 1 volume.	
65	Jones, Edward D., Madison, Wis Monographs, resources and industries; the country and the peo- ple of the United States.	
66	Link Belt Engineering Co., Philadelphia, Pa. Photographs, package of unmounted photographs.	
67	Locomotive Engineers, Brotherhood of, Cleveland, Ohio. Publications, 2 volumes.	
68	Locomotive Fireman's Magazine, Peoria, Ill Publications, 5 (2) volumes.	Bronze medal.
49 kk	Iron Moulders' Journal (collective exhibit) One volume.	
69	Laird, Norton & Co., Winona Photographs, 27 cards of photographs illustrating the lumber industry of the upper lake region.	Silver medal.
70	Moran Brothers, Seattle Photographs.	
49 ll	Lumber (collective exhibit) One volume.	
49 mm	Poole Mining Directory (collective exhibit) One volume.	
49 nn	Lumber Trade Journal, 18 Broadway, New York (collective exhibit).. Publications, 2 volumes.	
49 oo	Lyon, Robert P., 416 Broadway, New York (collective exhibit) Directory Lyon Reference Book, 1 volume.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 103.—LARGE OR SMALL INDUSTRIES—COOPERATIVE ASSOCIATIONS FOR PRODUCTION OR FOR OBTAINING CREDIT—TRADE UNIONS—Continued.

No.	Name and description of exhibit.	Award.
71	Macular Parker Co., 398-400 Washington street, Boston, Mass. Photographs of clothing manufacturing workshops; 5 framed pictures.	Silver medal.
72	Manhattan Storage and Warehouse Co., Lexington avenue and Forty-second street, New York City. Photographs, 3 cards.	
49 pp	Manufacturer's Record, Baltimore, Md. (collective exhibit) Publication, 1 volume.	
73	Merritt and Chapman Derrick and Wrecking Co., 27 William street, New York City. Photographs, 2 cards.	
49 qq	Meyer Bros', druggist, St. Louis, Mo. (collective exhibit) Publication, 1 volume.	
74	Missouri Lumber and Mining Co., Grandon, Mo Photographs, 3 cards.	
75	National Laundry Journal, Dowst Bros., Chicago One volume.	
76	Missouri Pacific R. R Co 1 portfolio of views of industries along line of railway.	
77	Michigan Board of Agriculture..... Two volumes.	
78	Michigan Horticultural Society	
79	Michigan reports	
80	Northwestern Miller, Minneapolis, Minn..... Publications, 6 volumes.	Silver medal.
81	Ores and metals, Denver, Colo. Publications, 1 volume, 1 portfolio.	Bronze medal.
82	Philadelphia Commercial Museum, Philadelphia, Pa..... General exhibit, 32 cards; 11 bound volumes in show case; 1 catalogue case (large); 1 portfolio.	Gold medal.
49 rr	Post, L. D., 108 Fulton street, New York (collective exhibit)..... Publication, 1 volume.	
49 ss	Power, World Building, New York (collective exhibit) Publication, 2 volumes.	
83	U. S. Census (mineral industries) One volume.	
84	Missouri Geological Survey..... One volume.	
85	Orange Judd Company, Springfield, Mar Photographs.	
86	Maine R. R. Commission	
49 tt	Powers, E. L., Co., 150 Nassau street, New York (collective exhibit).... Publications, 2 volumes.	
49 uu	Railway Age, Monadnock Block, Chicago (collective exhibit)..... Publication, 2 volumes.	
87	Remington Standard Typewriter, New York..... Photographs, 15 cards.	Bronze medal.
88	Review and Herald Publishing Co., Battle Creek, Mich Photographs, one-half portfolio.	
89	Riley Brothers, 16 Beckman street, New York..... Views of large and small industries.	
90	Rookwood Pottery Co., Cincinnati, Ohio..... Photographs, 1 volume.	
91	Rutland Railroad Co., Rutland, Vt..... Publications, 1 album of views, 2 volumes.	
49 vv	Wholesale Grocers' Directory (collective exhibit)..... One volume.	
92	Schieren, Charles A., & Co., 45-50 Ferry street, New York City..... Photographs, 3 cards.	Honorable mention.
93	Sheffield Car Co., Three Rivers, Mich..... Photographs; photographs in portfolio.	
49 xx	Shoe and Leather Reporter, 17 Spruce street, New York..... Directory, Shoe and Leather Reporter Annual, 1 volume.	
94	Singer Manufacturing Co., 149 Broadway, New York Photographs, 15 cards.	Silver medal.
95	Skinner, Frank W., 100 William street, New York..... Photographs of large industrial undertakings, 1 volume of photographs with magnifying glass; package of photographs, 2 framed pictures.	
96	Southern Railway Co., Washington, D. C..... Photographs, publications, 1 portfolio.	Do.
97	Standard Varnish Works, 29 Broadway, New York..... Photographs.	Honorable mention.
98	Starch room, Cincinnati, Ohio..... Publications and photographs, 1 volume.	
99	Steinmeyer, William & Co., 316-320 Third street, Milwaukee, Wis..... Photographs, 2 cards.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 103.—LARGE OR SMALL INDUSTRIES—COOPERATIVE ASSOCIATIONS FOR PRODUCTION OR FOR OBTAINING CREDIT—TRADE UNIONS—Continued.

No.	Name and description of exhibit.	Award.
100	Stone, 705 Pontiac Building, Chicago. Photographs, 2 portfolios.	Silver medal.
101	Studebaker Bros. Manufacturing Co., South Bend, Ind. Photographs.	
49 yy	Sugar Beet, Philadelphia, Pa. (collective exhibit) Publications, 1 volume.	
49 zz	Spice Mill (collective exhibit) Publications, 1 volume.	
49 aaa	Telephone Magazine, Marquette Building, Chicago (collective exhibit). Publication, 2 volumes.	
49 bbb	Texas Farm and Ranch, Dallas, Tex. (collective exhibit) Publication, 1 volume.	
49 ccc	Textile Publishing Co., 78-80 Walker street, New York City (collective exhibit). Publication, 2 volumes.	
49 eee	Thompson Reporting Co., Boston, Mass. (collective exhibit) Directory of piano manufacturers, 2 volumes.	
49 fff	Tin and Terne and the Metal World, 53 Ninth street, Pittsburg, Pa. (collective exhibit). Publication, 2 volumes.	
49 ggg	Tobacco Leaf Publishing Co., 96 Maiden Lane, New York City (collective exhibit). Publication, 1 volume.	
102	Trigg, William R., & Co., Richmond, Va. Photographs, 6 cards.	Honorable mention.
103	Triumph Ice Machine Co., Cincinnati, Ohio. Photographs, 5 cards.	
104	Vermont Marble Co., Proctor, Vt. Photographs, 4 cards.	Silver medal.
49 hhh	Ware Bros., Philadelphia, Pa. (collective exhibit) Publication, Carriage Monthly, 2 volumes.	
49 iii	The Tailor, Bloomington, Ill. (collective exhibit) Two volumes.	
105	Philadelphia Trades League One portfolio.	
106	Westinghouse Co., Pittsburg, Pa. Photographs, 5 cards.	
107	Willoughby, W. F., Washington, D. C. Monograph on industrial arbitration and conciliation.	
108	Winslow Bros. Co., The, Carroll avenue and Fulton street, Chicago. Photographs, 1 portfolio.	
109	Wood, Walter A., Mowing and Reaping Machine Co., Hoosick Falls, N. Y. Photographs, 1 portfolio.	
110	Torrens Land System Three cards.	

CLASS 104.—FARMING ON A LARGE OR SMALL SCALE—AGRICULTURAL UNIONS AND BANKS.

1	Alabama Land and Development Co., Mobile, Ala. Photographs, 5 cards, 1 portfolio.	Silver medal.
2	Atlantic Coast Line, Wilmington, N. C. Photographs, 2 cards.	
3	Chamber of Commerce, Los Angeles, Cal. Photographs of city's industries and manufactories, 6 charts, 1 portfolio.	
4	Chamber of Commerce, Santa Ana, Cal. Photographs of city's industries and manufactories, 3 charts.	
5	Department of agriculture of Maine. One volume.	
6	Agricultural commission, State of Louisiana One volume.	
7	Department of agriculture, State of Michigan Six volumes.	Honorable mention.
8	Forms of Massachusetts cooperative bank associations. One portfolio.	
9	Corn Belt, 209 Adams street, Chicago. Publications, 12 volumes.	
10	Department of social economy, United States Commission, Chicago. Maps, charts, plans, photographs, books; 2 charts.	
11	Grain Dealer's Journal, 10 Pacific avenue, Chicago Publication, 1 volume.	
12	Hammondsport Wine Co., Hammondsport, N. Y. Photographs of vine culture, 1 card.	
13	Hoard's Dairymen, Fort Atkinson, Wis. Publication, 2 volumes.	
14	Jones, Edward D., Madison, Wis. Monographs: The Country and the People; Its Industries and Resources.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 104.—FARMING ON A LARGE OR SMALL SCALE—AGRICULTURAL UNIONS AND BANKS—Continued.

No.	Name and description of exhibits.	Award.
15	McCormick Harvesting Machine Co., Chicago..... Photographs of large Western farms and farm scenes, 33 cards, 1 bound volume.	Bronze medal.
16	Southern Railway Co., Washington, D. C..... Grand exhibit of farming industries on line of railroad, 33 cards.	
17	Treasury Department, Washington, D. C..... Reports of Comptroller of Currency, 2 volumes.	
18	Missouri Pacific Railroad Co..... Nine cards, 1 portfolio of views of farming industries on line of railroad.	

CLASS 105.—PROTECTION OF WORKERS IN FACTORIES.

1	Department of social economy, United States Commission to Paris Exposition. Maps, charts, plans, photographs, books, and pamphlets, 24 charts, 7 cards.	Gold medal.
2	Inspection of factories, Connecticut State bureau of, Hartford, Conn.. Reports, inspection blanks, statistics, photographs, 5 pamphlets, 4 volumes.	
3	Inspection of factories, Illinois State bureau of, Springfield, Ill..... Reports, inspection blanks, statistics, photographs, 6 pamphlets, 6 volumes.	
4	Inspection of factories, Indiana State bureau of, Indianapolis, Ind..... Reports, inspection blanks, statistics, photographs, 2 volumes.	Do.
5	Inspection of factories, Massachusetts State bureau of, Boston, Mass.. Reports, inspection blanks, statistics, photographs, special pam- phlets.	Grand prize.
6	Inspection of factories, Missouri State bureau of, Jefferson city..... Reports, inspection blanks, statistics, special pamphlets, photo- graphs, 6 volumes.	Gold medal.
7	Inspection of factories, New Jersey bureau of, Trenton, N. J..... Reports, inspection blanks, statistics, photographs, 3 volumes, 5 pamphlets.	Grand prize.
8	Inspection of factories, New York State bureau of, Albany, N. Y..... Reports, inspection blanks, statistics, photographs, 12 volumes re- ports (Model of fire-escape).	
9	Inspection of factories, Ohio State bureau of, Columbus, Ohio..... Reports, inspection blanks, statistics, photographs, 2 charts, 16 volumes.	
10	Inspection of factories, Pennsylvania State bureau of, Harrisburg, Pa.. Reports, inspection blanks, statistics, photographs, 3 volumes.	Do.
11	Inspection of factories, Rhode Island State bureau of, Providence, R. I.. Reports, inspection blanks, statistics, photographs, 1 card, 1 volume.	Do.
12	Inspection of mines, Iowa State bureau of, Des Moines, Iowa..... Reports, photographs, statistics, 1 volume, 1 pamphlet.	
13	Inspection of mines, Indiana State Bureau of..... Two pamphlets.	
14	Inspection of mines, Alabama State bureau of..... Three pamphlets.	Do.
15	Inspection of mines, Kansas State bureau of, Topeka, Kans..... Reports, photographs, statistics, 1 volume, 1 pamphlet.	
16	Inspection of mines, Kentucky State bureau of, Frankfort, Ky..... Reports, photographs, statistics, 5 volumes.	
17	Inspection of mines, Maryland State bureau of, Baltimore, Md..... Reports, photographs, statistics, 1 pamphlet.	Do.
18	Inspection of mines, Montana State bureau of, Helena, Mont..... Reports, photographs, statistics, 4 cards, 5 pamphlets.	
19	Inspection of mines, Ohio State bureau of, Columbus, Ohio..... Reports, photographs, statistics, 9 volumes.	
20	Inspection of mines, Pennsylvania bureau of, Harrisburg, Pa..... Reports, photographs, statistics.	Do.
21	Inspection of mines, South Dakota State bureau of, Pierre, S. Dak..... Reports, photographs, statistics, 1 pamphlet.	Do.
22	Inspection of mines, West Virginia State bureau of, Wheeling, W. Va.. Reports, photographs, statistics, 1 volume.	
23	Department of statistics (Indiana)..... One volume.	
24	Massachusetts, chief of the district police, Boston, Mass..... Factory inspection, inspecting of steam boilers, inspection of sweat shops, safety devices, 33 cards, 11 volumes, 1 portfolio.	Do.
25	Otis Elevator Co., 108 Liberty street, New York..... Photographs, 1 portfolio, 1 book.	
26	Williams, J. H., Co., Brooklyn, N. Y..... Photographs of buildings and arrangement of plant.	
27	Willoughby, W. F., Washington, D. C..... Monographs on various subjects of social economy.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 106.—WORKMEN'S DWELLINGS.

No.	Name and description of exhibit.	Award.
1	Apollo Iron and Steel Co., Pittsburg, Pa. Seven cards containing photographs of an industrial village.	Bronze medal.
2	Architectural Record, 14-16 Vesey street, New York Publication, 4 volumes.	Honorable mention.
3	Ludlow Manufacturing Co., Boston, Mass. Photographs of buildings and houses of workmen.	Gold medal.
4	Department of Social Economy, United States Commission to Paris Exposition (collective exhibit). Maps, charts, plans, photographs, books, and pamphlets.	Grand prize.
5	Draper Co., Limited, Hopedale, Mass. Photographs, 2 cards of views of workingmen's houses in Hope- dale.	Silver medal.
6	Lucas, John, & Co., Fourth and Race streets, Philadelphia, Pa. Model of artisan's dwelling; size of model, 7 by 3 by 2 feet.	Bronze medal.
7	Tenement House Committee, Charity Organization society, of New York City, N. Y. Models of tenement houses; three models, each 5 by 4 feet, of tenement-house blocks—one represented an old block with all its discomforts, a second a block showing first improvements in di- rection of sanitary building, and the third a model block of to- day.	Grand prize.
8	Walker & Pratt Manufacturing Co., Boston, Mass. Reports, publications, and photographs, 1 card.	Gold medal.
9	Washington Sanitary Improvement Co. One volume, 9 cards.	
10	United States League of Local Building and Loan Associations. Pamphlets; history of association, charts, object of association.	

CLASS 107.—COOPERATIVE STORES.

1	Department of Social Economy, United States Commission to Paris Exposition. Maps, charts, plans, photographs, and publications; charts, sta- tistical.	Gold medal.
2	Harvard Cooperative Society, Cambridge, Mass. Photographs, publications, 6 cards showing formation and status of society.	
3	Institute of Technology Cooperative Association, Boston, Mass. Methods of cooperative description, 1 volume.	
4	Proctor & Gamble Co., Ivorydale, Ohio Photographs of buildings and grounds; pension fund and profit sharing, 3 cards.	Do.
5	Porter's Cooperative Co. Four cards of statistics.	
6	Cooperative Association, Sebattus, Me. Pamphlet of organization and maintenance.	
7	Cooperative Association, Ishpeming, Mich. Pamphlet of organization and maintenance.	Do.
8	Cooperative Association, Silver Lake, Mass.	Do.
9	Mutual Aid Society, James W. Tufts, Boston, Mass. Pamphlet of organization and maintenance.	

CLASS 108.—INSTITUTIONS FOR THE MENTAL AND MORAL IMPROVEMENT OF WORKING-
MEN.

1	American Waltham Watch Co., Waltham, Mass. Photographs of rooms designed for use of workmen, 1 card.	Silver medal.
2	Association of Engineering Societies, 257 South Fourth street, Phila- delphia, Pa. Proceedings, 3 volumes.	Do.
3	Briar Cliff Manor Farm, Briarcliff Manor, N. Y. Reports and photographs, 4 cards.	
4	F. H. Brownell, Rochester, N. Y. Photographs, 1 card.	
5	Cleveland Hardware Co., Cleveland, Ohio Photographs, 2 cards.	Do.
6	Department of Social Economy, United States Commission to Paris Exposition. Charts, plans, photographs, books, etc.	Do.
7	Eastman Kodak Co., Rochester, N. Y. Photographs of rooms assigned employees, 1 card.	
8	Ferris Brothers, New Jersey Photographs, 1 card.	
9	General Electric Co., Schenectady, N. Y. Photographs of reading rooms and other rooms devoted to use of employees, 1 card.	Do.



A-15. FAÇADE OF CLASSES 111, 112, HYGIENE AND CHARITIES, FIRST FLOOR, PALACE OF AGRICULTURE.

List of exhibitors and exhibits, Group XVI. social economy, hygiene, etc.—Continued.

CLASS 108.—INSTITUTIONS FOR THE MENTAL AND MORAL IMPROVEMENT OF WORKING-MEN—Continued.

No.	Name and description of exhibit.	Award.
10	Gorham Manufacturing Co., Providence, R. I. Photographs of arrangement made for benefit of employees; 1 card.	
11	Heinz & Co., Pittsburg, Pa. Photographs of buildings and grounds, 4 cards.	Gold medal.
12	League for Social Service (collective exhibit) Work of the churches, 71 cards, 4 framed charts, 6 portfolios, collection of pamphlets.	Grand prize.
13	Ludlow Manufacturing Co., Boston, Mass. Photographs, 5 cards.	Gold medal.
14	National Cash Register Co., Dayton, Ohio Photographs and publications of libraries, halls, lecture rooms devoted to use of employees, 15 cards.	Grand prize.
15	Nelson Manufacturing Co., St. Louis, Mo. Photographs of buildings and grounds, publications, 2 cards.	Do.
16	Philadelphia Consumers' League, Philadelphia, Pa. Reports.	Gold medal.
17	Philadelphia School of Industrial Art, Philadelphia, Pa. Photographs and descriptive publications, 4 cards.	
18	Siegel-Cooper Co., New York and Chicago. Photographs of buildings and grounds, of rooms devoted to use of employees, 2 cards.	Silver medal.
19	Sherwin-Williams Co., Cleveland, Ohio. Publications and photographs of buildings and grounds, 1 card.	Do.
20	Southern Pacific R. R., Chicago Photographs of rooms devoted to employees' interests.	
21	Tolman, William Howe, New York Monographs on movements for industrial betterment.	Gold medal.
22	University of the State of New York, Albany, N. Y. Home education, traveling libraries, study clubs and lectures, 1 volume.	Do.
23	Wanamaker, John, New York Photographs of social institutions, 1 card.	Silver medal.
24	Westinghouse Air Brake Co., Pittsburg, Pa. Photographs of libraries, reading room for workmen; 7 cards.	Gold medal.
25	Worcester Corset Co., Worcester, Mass. Photographs, 1 card.	
26	Williams, T. H., & Co., Brooklyn, N. Y. Photographs, 1 card.	Silver medal.

CLASS 109.—PROVIDENT INSTITUTIONS.

1	American Federation of Labor One volume, report of annual proceedings.	
2	Ancient Order of Hibernians, Philadelphia, Pa. Reports, etc.	Silver medal.
3	Ancient Order of United Workmen, Meadville, Pa.	Gold medal.
4	Baltimore and Ohio R. R. Relief Association, Washington, D. C.	Gold medal.
5	Chicago, Burlington and Quincy R. R., Chicago	Silver medal.
6	Cleveland Terminal and Valley R. R. Relief Department. Reports, constitution, etc.	Bronze medal.
7	Comptroller of Currency, Washington, D. C. Reports, 3 volumes.	Grand prize.
8	Department of Social Economy, United States Commission to Paris Exposition. Maps, charts, plans, photographs.	
9	Equitable Life Assurance Society of the United States, New York Charts, statistics, photographs, publications. The main exhibit of this company was installed in the Publishers' Building.	Hors concours.
10	Hoffman, C. J., Newark, N. J.	Gold medal.
11	Illinois Central R. R., Chicago, Ill. Publications and photographs of benefit associations.	Silver medal.
12	Independent Order of Foresters, Philadelphia, Pa. Publications, etc.	Gold medal.
13	Independent Order of Rechabites, New York Reports.	Bronze medal.
14	Knights of the Golden Eagle, New York Reports, 2 pamphlets.	Do.
15	Knights of Malta, New York Reports, publications, statistics, 3 volumes.	Gold medal.
16	Knights of the Maccabees, Port Huron, Mich. Reports.	Do.
17	Lehigh Valley R. R., Philadelphia, Pa. Reports.	Silver medal.
18	Locomotive Engineers' Mutual Life and Accident Insurance Associa- tion, Cleveland, Ohio. Charts and publications.	Do.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 109.—PROVIDENT INSTITUTIONS—Continued.

No.	Name and description of exhibit.	Award.
19	Massachusetts State insurance commissioner, Boston, Mass. Charts showing extent of life insurance business in Massachusetts, 12 volumes.	Gold medal.
20	Massachusetts savings bank commissioners, Boston, Mass. Charts showing development of savings-bank system, increased deposits, etc., 24 volumes; reports.	Grand prize.
21	Mutual Life Insurance Co. of New York, 32 Nassau street, New York City. Charts, statistics, photographs, publications. The main exhibit of this company was installed in the Publishers' building.	
22	National Fraternal Congress, Chicago Reports.	Gold medal.
23	New York State banking department, Albany, N. Y. Reports, statistics, special monograph on State system of banking and loan associations.	Grand prize.
24	Home Circle Proceedings Three volumes.	Silver medal.
25	Maine Insurance Report. One volume, 1 pamphlet.	
26	New Jersey Bank Reports Seven volumes plus 3 volumes, or 10 volumes.	
27	International Typographical Union One volume.	Gold medal.
28	Trade-union journals One portfolio.	
29	New York State insurance department, Albany, N. Y. Reports covering twenty years of insurance history, 1 portfolio, 43 volumes.	Grand prize.
30	Order of Scottish Clans, Washington, D. C. Reports.	Silver medal.
31	Pennsylvania R. R. Co. Employees' Saving Fund, Philadelphia, Pa. Reports, pamphlets, and photographs, 3 framed photographs.	Gold medal.
32	Philadelphia and Reading R. R. Relief Department, Philadelphia. Reports.	Silver medal.
33	Pittsburg and Western R. R. Relief Department, Pittsburg. Reports.	Do.
34	Pittsburg R. R. Relief Department, Allegheny City, Pa. Reports, constitution, etc.	Bronze medal.
35	Proctor & Gamble, Ivorydale, Ohio. Photographs of buildings and grounds.	Silver medal.
36	Prudential Life Insurance Co., Newark, N. J. Publications, statistics, and life-insurance methods; 6 portfolios, 24 framed cards.	Gold medal.
37	Royal Arcanum, Boston, Mass. Publications, charts; 4 volumes.	Do.
38	State banking department, Augusta, Me. Reports.	Do.
39	State banking department, Concord, N. H. Reports.	Do.
40	State commissioner of banks, Harrisburg, Pa. Reports, statistics.	Grand prize.
41	United American Mechanics, Washington, D. C. Reports, etc., 3 volumes.	Silver medal.
42	United Ancient Order of Druids, New York Reports, etc.	Bronze medal.
43	Warren, Nathan, Boston, Mass. Pamphlet, giving history of life insurance in Massachusetts. 1 pamphlet.	
44	Willoughby, William Franklin, Washington, D. C. Monographs on economic institutions, 7 pamphlets.	Grand prize.
45	Woodmen of the World, New York. Reports, etc., 1 volume.	Gold medal.
46	Modern Woodmen of America. 2 volumes.	Do.

CLASS 110.—PUBLIC OR PRIVATE MOVEMENTS FOR THE WELFARE OF THE PEOPLE.

1	American Academy of Political Science, Philadelphia, Pa. Publications, 2 volumes.	
2	American Economic Association, Ithaca, N. Y. Publications, reports; 11 volumes.	Silver medal.
3	United States Census Bureau, Washington, D. C. 1880—Vital and Social Statistics, 3 volumes. 1890—Vital and Social Statistics, 7 volumes.	
4	American Humane Education Society, Providence, R. I. Reports, charts, photographs, publications for distribution. This exhibit occupied one unit of installation in the charities section, where it was transferred by permission of the French authorities, as more room was there available. Over 10,000 volumes of "Black Beauty," printed in French, were distributed, and many other volumes in lesser numbers.	Do.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 110.—PUBLIC OR PRIVATE MOVEMENTS FOR THE WELFARE OF THE PEOPLE—C'td.

No.	Name and description of exhibit.	Award.
5	American Humane Society, Chicago Publications, photographs, statistics, occupied one unit of installation in Charities section.	Grand prize.
6	American Society for Prevention of Cruelty to Animals, New York.... This exhibit occupied two units of installation in the charity section, where it was installed on account of space. Many leaflets and pamphlets on various topics kindred to the subject were distributed during the Exposition.	Do.
7	Board of Trade, Chicago, Ill. Reports, 2 volumes.	
8	California Paris Exposition Commission, San Francisco, Cal. Photographs; 47 cards of photographs, showing municipal efforts to improve conditions of people; public baths; park system; reading rooms, etc.	
9	Consolidation Coal Co., Baltimore, Md. Photographs, lantern slides.	
10	Daughters of the American Revolution, National Society of Reports showing organization and growth of society, 30 volumes, 18 cards, 3 framed photographs, badges, etc. This exhibit occupied one unit of installation, and showed the organization, membership, motives, and maintenance of the society.	Do.
11	Department of Social Economy, United States Commission to Paris Exposition, Chicago, Ill. Maps, charts, plans, photographs, books and pamphlets of the negro exposition. This exhibit occupied one alcove containing nine units of installation, and portrayed in graphic form the advance of the negro in arts of peace and civilization from the days of slavery to the present time. For special report on this exhibit, see vol. — p. —.	Do.
11a	Atlanta University, Atlanta, Ga. Statistical charts showing development of negroes in America.	
11b	Colored American, Washington, D. C. (collective negro exhibit) Bound volumes of negro newspapers, 2 volumes.	
11c	DuBois, W. E. B., Atlanta, Ga. (collective negro exhibit) Collective exhibit, results of social study of the negro in Georgia.	Gold medal.
11d	Fisk University, Nashville, Tenn. (collective negro exhibit)	
12	National Congress of Mothers. Two volumes.	
13	Jewish Women's Congress.	
11e	Fleetwood, C. E., War Department, Washington, D. C. Charts showing photographs and official records of negro soldiers and sailors, and their medals of honor, 6 cards.	
14	Good roads offices, Washington, D. C. Photographs.	
11f	Hampton Normal and Agricultural Institute, Hampton, Va. (collective negro exhibit). Photographs of pupils' work in classes, shops, and agriculture.	
11g	Harper, Robert H., Chicago, Ill. (collective exhibit) Showing homes, business enterprises, etc., of the negroes of Chicago.	
11h	Howard University, Washington, D. C. (collective negro exhibit) Charts and photographs showing professional education among negroes.	
15	Jones, Edward D., Madison, Wis. Monographs; the country and the people of the United States, its industries and resources.	
11i	Murray, Daniel, Library of Congress, Washington, D. C. (collective negro exhibit). Books and musical compositions by negro authors; 200 volumes.	
11j	Patent Office, Washington, D. C. (collective negro exhibit) Patents issued to negroes, 4 volumes.	
16	League for Social Service, New York Fourteen cards of photographs of park systems in the United States showing organization and maintenance of prominent parks and typical views therein.	
17	Bureau of Labor, Washington, D. C. Reports.	Grand prize.
18	Bureau of labor, Boston, Mass. Reports.	Gold prize.
19	Bureau of labor, Harrisburg, Pa. Reports.	Do.
20	Bureau of labor, Springfield, Ill. Reports.	Do.
21	Bureau of labor, Madison, Wis. Reports.	Do.
22	Bureau of labor, Albany, N. Y. Reports.	Do.
23	Bureau of labor, Hartford, Conn. Reports.	Silver medal.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 110.—PUBLIC OR PRIVATE MOVEMENTS FOR THE WELFARE OF THE PEOPLE—C'td.

No.	Name and description of exhibit.	Award.
24	Bureau of labor, Columbus, Ohio.....	Silver medal.
	Reports.	
25	Bureau of labor, Trenton, N. J.....	Do.
	Reports.	
26	Bureau of labor, Indianapolis, Ind.....	Do.
	Reports.	
27	Bureau of labor, Jefferson City, Mo.....	Do.
	Reports.	
28	Bureau of labor, Sacramento, Cal.....	Do.
	Reports.	
29	Bureau of labor, Lansing, Mich.....	Do.
	Reports.	
30	Bureau of labor, Annapolis, Md.....	Do.
	Reports.	
31	Bureau of labor, Des Moines, Iowa.....	Do.
	Reports.	
32	Bureau of labor, Topeka, Kans.....	Do.
	Reports.	
33	Bureau of labor, Raleigh, N. C.....	Do.
	Reports.	
34	Bureau of labor, Augusta, Me.....	Do.
	Reports.	
35	Bureau of labor, St. Paul, Minn.....	Do.
	Reports.	
36	Bureau of labor, Denver, Colo.....	Do.
	Reports.	
37	Bureau of labor, Providence, R. I.....	Do.
	Reports.	
38	Bureau of labor, Lincoln, Nebr.....	Do.
	Reports.	
39	Bureau of labor, Charlestown, W. Va.....	Do.
	Reports.	
40	Bureau of labor, Bismarck, N. Dak.....	Do.
	Reports.	
41	Bureau of labor, Nashville, Tenn.....	Do.
	Reports.	
42	Bureau of labor, Frankfort, Ky.....	Do.
	Reports.	
43	Bureau of labor, Helena, Mont.....	Do.
	Reports.	
44	Bureau of labor, Concord, N. H.....	Do.
	Reports.	
45	Bureau of labor, Olympia, Wash.....	Do.
	Reports.	
46	Bureau of labor, Richmond, Va.....	Do.
	Reports.	
47	Philadelphia Commercial Museum.....	Gold medal.
	Charts and statistics.	
11 k	Shaw University, Raleigh, N. C. (collective negro exhibit).....	Do.
	Photographs and catalogue, 2 cards.	
48	Strong, Josiah, New York.....	Do.
	Monograph on religious movements and social progress.	
49	Tolman, William Howe, New York.....	Do.
	Monograph on movements for industrial betterment.	
50	Tucker, Frederick de Latour Booth, New York.....	Do.
	Monograph on the "Salvation Army."	
11 l	Tuskegee Normal and Industrial Institute, Tuskegee, Ala. (collective negro exhibit). Shop work, agricultural products, and photographs of negro pupils.	Grand prize.
51	Young Men's Christian Association, New York.....	
	Work for the social improvement of young men. This exhibit occupied two units of installation, and gave typical views of the Y. M. C. A. buildings and of all methods employed in entertaining and instructing members.	Gold medal.
52	Young Women's Christian Association, New York City.....	
	Work for the social improvement of young women.	Do.
11 m	Washington public schools, Washington, D. C. (collective negro exhibit). Miniature models from negro life. Miniature model of cotton press; nine models, 37 cards.	
53	League for Social Service: Salvation Army, New York City.....	Do.
	Twenty-four cards. This occupied one unit of installation, and illustrated means employed by the army in alleviating the condition of the poor and unfortunate.	
54	Waterman, Richard, jr., Chicago, Ill.....	Do.
	Monograph on the social economy exhibit at the Paris Exposition of 1900.	
11 n	Agricultural and Mechanics Institute, Greensboro, N. C. (colored) (collective negro exhibit.) Six cards.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 111.—HYGIENE.

No.	Name and description of exhibit.	Award.
1	Abbott, Samuel W., Boston, Mass. Monograph on hygiene and sanitation.	Gold medal.
2	Alexander & Co., Marietta, Pa. Photographs. Vaccine material, 2 cards, show case of vaccine points.	Silver medal.
3	Allouez Mineral Spring Co., Greenbay, Wis. Allouez manganese water. The mineral-water exhibit was installed in the agricultural section.	Honorable mention.
4	American Climatological Association, Philadelphia, Pa. Reports, 7 volumes.	
5	American Public Health Association, Boston, Mass. Publications, 23 volumes.	Silver medal.
6	Atkinson, Dr. W. B., Philadelphia, Pa. Publication, Public health.	Bronze medal.
7	Bartlett Mineral Water Co., Bartlett Springs, Cal. Mineral water. Installed in agricultural section.	
8	Bath department, Boston, Mass. Photographs.	Silver medal.
9	Bethesda Mineral Spring Co., Waukesha, Wis. Mineral waters. Installed in agricultural section.	Honorable mention.
10	Bath-house committee, Brookline, Mass. Photographs, 1 portfolio.	Silver medal.
11	Bear Lithia Water Co., Bear Lithia, Va. Mineral waters. Installed in agricultural section.	
12	Bell, Dr. A. W., Brooklyn, N. Y. Publication, "The Sanitarium," 2 volumes.	Honorable mention.
13	Board of health, Baltimore, Md. Report.	Silver medal.
14	Board of health, Boston, Mass. Maps, charts, reports, photographs, 22 reports, 7 maps.	Gold medal.
15	Board of health, Brooklyn, New York Photographs, 1 card.	Silver medal.
16	Board of health, Buffalo, N. Y. Maps, charts.	Do.
17	Board of health, California State, Sacramento, Cal. Reports, 1 volume.	Do.
18	Board of health, Cambridge, Mass. Reports.	Gold medal.
19	Board of health, Charleston, S. C. Report, 1 volume.	Silver medal.
20	Board of health, Chicago, Ill. Reports and diagrams, 3 cards.	Gold medal.
21	Board of health, Cincinnati, Ohio Reports, 1 volume, 4 cards.	Silver medal.
22	Board of health, Cleveland, Ohio. Report, 1 card.	Do.
23	Board of health, Connecticut State, Hartford, Conn. Charts, maps, reports, 7 reports, 4 cards.	Do.
24	Board of health, Delaware State, Dover, Del. Reports.	Do.
25	Board of health, Detroit, Mich. Report, 1 volume.	Do.
26	Board of health, Florida State, Tallahassee, Fla. Reports, 1 volume.	Do.
27	Board of health, Illinois State, Springfield, Ill. Reports.	Do.
28	Board of health, Indiana State, Indianapolis, Ind. Charts, reports, 8 volumes.	Do.
29	Board of health, Iowa State, Des Moines, Iowa Reports.	Do.
30	Board of health, Kansas State, Topeka, Kans. Reports.	Do.
31	Board of health, Kentucky State, Frankfort, Ky. Reports, 1 volume.	Do.
32	Board of health, Maine State, Augusta, Me. Reports, 18 volumes.	Do.
33	Board of health, Maryland State, Baltimore, Md. Reports, 2 cards, 1 volume.	Do.
34	Board of health, Massachusetts State, Boston, Mass. Maps, charts, reports, photographs, 72 volumes, 64 charts, 5 portfolios.	Grand prize.
35	Board of health, Michigan State, Lansing, Mich. Maps, charts, reports, 29 volumes, 13 maps and charts.	Gold medal.
36	Board of health, Milwaukee, Wis. Reports, 2 volumes.	Silver medal.
37	Board of health, Minneapolis, Minn. Reports.	Do.
38	Board of health, Minnesota State, St. Paul, Minn. Maps, charts, reports, 2 reports, 2 cards.	Do.
39	Board of health, Missouri State, Jefferson City, Mo. Reports.	Do.
40	Board of Health, National, Washington, D. C. Reports, 5 volumes.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 111.—HYGIENE—Continued.

No.	Name and description of exhibit.	Award.
41	Board of health, Newark, N. J. Reports, 1 volume, 6 cards.	Silver medal.
42	Board of health, New Hampshire State, Concord, N. H. Reports, 9 volumes.	Do.
43	Board of health, New Jersey State, Trenton, N. J. Reports, 5 volumes.	Do.
44	Board of health, New Orleans, La. Maps, charts, 3 cards.	Do.
45	Board of health, New York City Reports.	Gold medal.
46	Board of health, New York State, Albany, N. Y. Publications, statistics, methods, 11 volumes, 3 cards.	Do.
47	Board of health, Ohio State, Columbus, Ohio. Reports.	Silver medal.
48	Board of health, Oklahoma Territory, Okla. Reports.	Do.
49	Board of health, Paterson, N. J. Photographs and reports, 2 cards.	Do.
50	Board of health, Pennsylvania State, Harrisburg, Pa. Reports.	Gold medal.
51	Board of health, Philadelphia, Pa. Maps, charts, reports, 1 volume.	Do.
52	Board of health, Pittsburg, Pa. Maps, charts, reports, photographs, 8 volumes.	Do.
53	Board of health, Providence, R. I. Maps, charts, reports, 19 registration reports.	Do.
54	Board of health, Rhode Island State, Providence, R. I. Charts, maps, reports, 6 volumes.	Silver medal.
55	Board of health, Reading, Pa. Report, 12 volumes.	Do.
56	Board of health, St. Louis, Mo. Maps, charts, reports, 3 cards.	Do.
57	Board of health, St. Paul, Minn. Maps, charts, reports, 2 volumes.	Do.
58	Board of health, San Francisco, Cal. Report.	Gold medal.
59	Board of health, South Carolina State, Charleston, S. C. Reports.	Silver medal.
60	Board of health, Vermont State, Montpelier, Vt. Charts, maps, reports, 29 volumes.	Do.
61	Board of health, Washington, D. C. Reports.	Do.
62	Board of health, Wisconsin State, Madison, Wis. Reports, 2 volumes.	Do.
63	Board of health, Worcester, Mass. Photographs, reports.	Do.
64	Cemetery Association, Cypress Lawn, The, San Francisco, Cal. Photographs, 6 cases of photographs.	Honorable mention.
65	Cemetery, The Forest Home, Co., Milwaukee, Wis. Photographs, 1 card.	
66	Cremation Co., The United States, New York. Views of the crematory, 1 card.	
67	Cremation, The Davenport Society for, Davenport, Iowa. Photographs, 1 card.	Do.
68	Cremation, The Massachusetts Society for, Boston, Mass. Photographs, 1 card.	Do.
69	Cremation, The Philadelphia Society for, Philadelphia, Pa. Views of the crematory.	Bronze medal.
70	Crematory, The Gardner Earl Chapel and Oakwood Cemetery, Troy, N. Y. Photographs and plans, 3 cards.	Honorable mention.
71	Crematory, The Le Moyne, Washington, Pa. Photographs, 1 card.	Do.
72	Dairy commission, New Jersey, Trenton, N. J. Reports and charts.	Bronze medal.
73	Dairy and food division, Michigan, state department, Lansing, Mich. Reports and charts.	Do.
74	Crematory, Chicago. One card.	
75	Crematory, Cincinnati, Ohio. One card.	
76	Department of the Interior, Census Bureau, Washington, D. C. Reports and charts on condition of public health, 5 volumes, 22 charts.	Gold medal.
77	Department of social economy, United States Commission to Paris Exposition, Chicago. Photographs, publications, appliances for facilitating diagnoses of infectious diseases; 74 cards prepared under supervision of Dr. Samuel W. Abbott, of Boston, and forming, with the exhibit of the State board of health of Massachusetts, the major portion of the hygiene exhibit. The entire hygiene exhibit, with the exception of the bathroom and mineral waters, was prepared by Dr. Abbott.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 111.—HYGIENE—Continued.

No.	Name and description of exhibit.	Award.
78	Department of state, Massachusetts, Boston, Mass. Reports of registration, 24 volumes.	
79	Dietetic and Hygienic Gazette, New York. Publication, 1 volume.	
80	French Lick Springs, French Lick, Ind. Concentrated mineral waters and "Pluto." Installed in agricultural section.	Gold medal.
81	Greenbrier White Sulphur Springs, White Sulphur Springs, W. Va. Greenbrier sulphurous water. Installed in agricultural section.	
82	Home Science Publishing Co., Boston, Mass. Publication, The American Kitchen Magazine, 5 volumes.	
83	Kenney Co., The, 72 Trinity place, New York. Flushometer, pamphlets.	
84	Lytton Springs Sanitarium, Lytton Springs, Cal. Mineral water.	
85	Mott, J. L., Iron Works, 84 Beekman street, New York. Model bathroom. This exhibit occupies a room 12 feet square and was fitted up as a model bathroom. It was by all odds the finest of the kind in the Exposition and its beauty and utility caused great admiration throughout the Exposition period.	Gold medal.
86	Mulford, H. K., & Co., Philadelphia, Pa. Antitoxine and vaccine material, photographs, 1 show case of material, 10 cards.	Silver medal.
87	National Mineral Water Co., Saratoga Springs, N. Y. Mineral water. Installed in agricultural section.	Honorable mention.
88	National commission public health, Washington, D. C. Reports and statistics.	Gold medal.
89	New York public baths. Photographs.	Silver medal.
90	Parke, Davis & Co., Detroit, Mich. Photographs, 12 cards.	Do.
91	Pocono Laboratories, The, Dr. Richard Slee, Swiftwater, Pa. Vaccine material, photographs.	Bronze medal.
92	Sanitarium, Colorado, Boulder, Colo. Photographs, 1 photograph.	Do.
93	Sanitarium, Gabriels, Gabriels (Adirondacks), N. Y. Photographs, 2 cards.	Do.
94	Sanitarium, Loomis, Liberty, N. Y. Photographs, 3 cards.	Gold medal.
95	Sanitarium, Sharon, Sharon, Mass. Photographs, 3 cards.	Silver medal.
96	Santa Barbara Mineral Water Company, Santa Barbara, Cal. Medicinal mineral water. Installed in the agricultural section.	
97	Small, Maynard & Co., Boston, Mass. Publication: Journal of Massachusetts Association of Public Health, 22 volumes.	
98	Standard Manufacturing Company, Pittsburg, Pa. Bath tubs, water-closets, lavatory sinks, etc. This exhibit was installed with house-furnishing goods in the Esplanade des Invalides. It was transferred officially by the jury to class 111.	Gold medal.
99	Street cleaning department; New York. Photographs, 2 cards.	Bronze medal.
100	Street department, Boston, Mass. Photographs, 4 cards.	
101	Taskinas Mineral Springs Company, Boston, Mass. Mineral water, carbonated or not. Installed in agricultural section.	Silver medal.
102	Trenton Potteries Company, Trenton, N. J. Sanitary earthenware and vitrified china bath tubs and water-closets. Installed in Invalides section.	Gold medal.
103	Vital statistics, division of, Michigan State department, Lansing, Mich. (See State exhibit.)	
104	White Rock Mineral Springs Company, Waukesha, Wis. Mineral water. Installed in agricultural section.	Gold medal.

CLASS 112.—PUBLIC CHARITIES.

1	Allen, Edward E., Overbrook, Pa. Monograph on education of defectives.	Silver medal.
2	Almshouse, Massachusetts State, Tewksbury, Mass. Photographs and statistics, 10 cards.	Do.
3	Blind institute for the instruction of, Overbrook, Pa. Photographs, statistics, charts, publications, pupils' work; 1 framed photograph, 32 portfolios, 4 showcases containing writing machine, etc., 33 cards, 11 cloth portfolios, 9 volumes. This exhibit one unit of installation, and was installed in the educational section, Group I; selected as a typical institution of instruction of defectives in United States.	Gold medal.

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 112.—PUBLIC CHARITIES—Continued.

No.	Name and description of exhibit.	Award.
4	Charities and correction, board of, Colorado State, Denver, Colo. Publications, statistics, photographs, 5 cards; International Congress of Charities, 2 volumes.	Silver medal.
5	Charities and correction, board of, District of Columbia, Washington, D. C. Reports, 5 volumes.	Do.
6	Charities and correction, board of, Missouri State, Kansas City, Mo. Publications, statistics, photographs.	Do.
7	Charities and correction, board of, New Hampshire State, Concord, N. H. Publications, statistics, photographs.	Do.
8	Charities and correction, national conference, Cincinnati, Ohio Reports, 8 volumes.	Gold medal.
9	Charities, board of public, Boston, Mass. Reports, charts, statistics.	Do.
10	Charities, associated, Boston, Mass. Statistics, reports, 33 cards, 6 volumes.	Do.
11	Charities, associated, society, Charleston, S. C. Reports.	Honorable mention.
12	Charities, associated, society, Charleston, W. Va. Reports.	Do.
13	Charities, associated, Janesville, Wis. Reports.	Do.
14	Charities, associated, Oakland, Cal. Reports.	Do.
15	Charities, associated, Pueblo, Colo. Reports.	Do.
16	Charities, associated, Wilmington, Del. Reports.	Do.
17	Charities, association, united, Akron, Ohio Reports, 9 volumes.	Bronze medal.
18	Charities, board of, Connecticut State, Hartford, Conn. Publications, statistics, photographs, 6 volumes.	Silver medal.
19	Charities, board of, Indiana State, Indianapolis, Ind. Publications, statistics, photographs, 8 volumes.	Gold medal.
20	New York State industrial school 20 cards, 1 show case.	
21	Charities, board of, Ohio State, Columbus, Ohio Photographs, 8 volumes.	Do.
22	Charities, board of, New York State, Albany, N. Y. Publications, statistics, photographs, 55 cards, 12 volumes, occupying two units of installation.	Grand prize.
23	Charities, board of, Tennessee State, Nashville, Tenn. Publications, statistics, photographs, 2 volumes.	Bronze medal.
24	Charities, public, board of, North Carolina State, Raleigh, N. C. Publications, statistics, photographs, 2 volumes.	
25	Charities, public, board of, Pennsylvania State, Philadelphia, Pa. Publications, statistics, photographs, 4 cards, 2 volumes.	Gold medal.
26	Charity and beneficent organization, Baltimore, Md. Photographs, reports, 4 cards, 2 volumes.	Silver medal.
27	Charity, board of, California State, Sacramento, Cal. Photographs of buildings, 3 cards, 2 volumes.	Do.
28	Charity, board of, Illinois State, Springfield, Ill. Photographs of buildings, 9 volumes.	Gold medal.
29	Charity, board of, Maine State, Augusta, Me. Photographs, reports, statistics, 1 volume.	Bronze medal.
30	Charity, board of, Maryland State, Baltimore, Md. Photographs of buildings, 1 volume.	Do.
31	Charity, board of, Massachusetts State, Boston, Mass. Publications, statistics, photographs, 37 volumes, 2 scrap-books.	Grand prize.
32	Charity, board of, Michigan State, Lansing, Mich. Photographs of buildings, 3 volumes.	
33	Charity, board of, Minnesota State, St. Paul, Minn. Photograph of buildings, 4 volumes.	
34	Charity, board of, New Jersey State, Trenton, N. J. Photographs of buildings, 5 volumes.	Silver medal.
35	Children's Aid Society, Boston, Mass. Statistics, photographs, 7 cards, 3 volumes.	Gold medal.
36	Children's Aid Society of Pennsylvania, Philadelphia, Pa. Photographs of homes used by the society.	Silver medal.
37	Children's Hospital, Boston, Mass. Reports, 4 volumes.	
48 a	Hospitals and asylums (collective) Four volumes.	
48 b	Hospital work (collective)	
38	Children's institutions department, Boston, Mass. Photographs, statistics, 1 card, 1 volume.	
39	Consumptives, The Massachusetts Hospital for, Rutland, Mass. Photographs, 2 cards.	
40	Consumptives, The Seton Hospital for, Spuyten Duyvil, N. Y. Photographs, 2 cards.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 112.—PUBLIC CHARITIES—Continued.

No.	Name and description of exhibit.	Award.
41	Control, board of, Iowa State institutions, Des Moines, Iowa.....	Bronze medal.
42	Publications, statistics, photographs, 14 cards	Gold medal.
43	State Public School, Coldwater, Mich	Silver medal.
43	Correction and Charities, Board of, Minnesota State, St. Paul, Minn....	
44	Publications, statistics, photographs, 10 cards.	
44	Deaf and Blind, Institution for Instruction of, Berkeley, Cal.....	
45	Photographs, 13 cards.	
45	Deaf and Dumb, Columbia Institution for Instruction of, Washington, D. C	Gold medal.
46	Charts, publications, photographs, illustrative work of pupils, 33 cards, 1 volume. Occupied one unit of installation in educational section; selected as type of instruction of defectives in United States.	
46	Deaf and Dumb, Institute for the Instruction of the, New York City....	Silver medal.
47	Photographs, pupils' work, 53 cards. Occupied two units of installation; selected as type of instruction of defectives in United States.	
47	Deaf, school for, Nebraska State, Omaha, Nebr.....	Do.
48	Photographs, publications, pupils' work, 3 cards, wood-work and drawing.	
48	Department of social economy, United States Commission to Paris Exposition, Chicago.	Grand prize.
49	Collective exhibit of public and private charities in the United States. This exhibit was made possible through the generosity of several gentlemen in New York City. (See special reference elsewhere in this report.	
49	The exhibit occupied 14 units of installation and was collected and interpreted by Homer Folks and Edward T. Devine, of New York.	
49	Massachusetts State Farm; Bridgewater.....	Silver medal.
50	Photographs, 9 cards, 1 volume.	
50	Feeble minded, school for, Minnesota State, Faribault, Minn	
51	Photographs of grounds and buildings, 1 portfolio.	
51	Feeble minded, home for, Wisconsin State, Chippewa Falls, Wis.....	
52	Photograph of institution, 1 card.	
52	Guild, St. John's, 501 Fifth avenue, New York	Grand prize.
53	Photographs of floating hospital, 6 cards.	
53	Heimath, Isabella, N. Y	Silver medal.
54	Photographs of home for aged women, 4 cards.	
54	Home for aged couples, trustees of Massachusetts, Boston, Mass	
55	Reports, 2 cards.	
55	Home for aged men, trustees of Massachusetts, Boston, Mass	
56	Reports, 2 cards.	
56	Home for aged women, trustees of Massachusetts, Boston, Mass	
57	Reports, 4 cards.	
57	Home, Illinois soldiers', Quincy, Ill	
58	Photographs of buildings, 4 cards.	
58	Home, Massachusetts soldiers', Boston, Mass	
59	Photographs, reports, 3 cards.	
59	Hospital, Boston City, Mass	Gold medal.
60	Reports, 6 volumes.	
60	Hospital, Cambridge, the trustees of, Cambridge, Mass	
61	Photographs, 2 volumes.	
61	Hospital, Massachusetts general, Boston, Mass	Do.
62	Reports, 4 volumes.	
48 c	Hospital Association, New York City (collective exhibit)	
62	Two volumes.	
62	Hospital, Johns Hopkins, Baltimore, Md	Do.
63	Reports, 14 volumes.	
63	Hospital, Morton, Taunton, Mass	
64	Reports, 1 volume.	
64	Hospital, Pennsylvania, Philadelphia, Pa.....	Do.
65 a	History of hospital, 2 volumes.	
65 a	Hospital, Presbyterian, Seventieth street and Madison avenue, New York.	Do.
66	Model ward, containing 6 beds and other furniture; dolls in costume of nurses in training; furniture and apparatus, showing the best methods of treating medical and surgical maladies; 13 cards, 7 volumes.	
66	Hospital for Children, St. Mary's Free, New York	Do.
67	Model ward in hospital, with ward appliances in miniature.	
67	House of Refuge, boys' department, Glens Mills, Pa	Do.
68	Publications, photographs, 10 volumes, 12 portfolios work.	
68	Insanity, Massachusetts State Board of, Boston, Mass	Do.
69	Photographs, statistics, 5 volumes, 31 cards.	
69	Keen, Dora, Philadelphia, Pa.....	
70	Statistics and charts showing work for defectives.	
70	Lancaster School, trustees of, Lancaster, Mass	Bronze medal.
71	Photographs, statistics, 4 cards, 4 volumes.	
71	Lyman School, trustees of, Westboro, Mass	Silver medal.
	Photographs, charts, models of solid work, 13 portfolios, 11 cards.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 112.—PUBLIC CHARITIES—Continued.

No.	Name and description of exhibit.	Award.
72	Lunacy Commission, New York State, Albany, N. Y. Collective exhibit of photographs of hospitals and asylums for insane, 56 cards, 23 volumes, 1 portfolio. This exhibit was prepared under special supervision of T. E. McGarr, who also prepared the general exhibit of the United States, of which this was a portion, on care and treatment of the insane.	Gold medal.
73	New York Orphan Asylum, New York Reports, 2 cards, 2 volumes.	
74	Pauper institutions department, Boston, Mass. Photographs, statistics, 29 cards.	
75	New York Catholic Protectory Two volumes, 14 cards, 2 show cases.	Silver medal.
76	New York Juvenile Asylum Five volumes.	
77	Poor, Overseers of the, Brocton, Mass. Reports, statistics, photographs.	Bronze medal.
78	Poor, Overseers of the, Fairhaven, Mass. Reports, statistics photographs.	Do.
79	Poor, Overseers of the, Natick, Mass. Reports, statistics, photographs, 1 card.	Do.
80	Poor, Overseers of the, Worcester, Mass. Reports, statistics, photographs, 3 volumes.	
81	Prison Commission, Massachusetts State Seven volumes.	
82	Charities Review Eight volumes.	
83	McDonough School Three framed pictures, 5 volumes.	
84	National Prison Commission Twenty-four volumes.	
85	St. Vincent de Paul Hospital, New York Four volumes.	Silver medal.
86	Baron de Hirsch Institute Twenty cards, 2 volumes, 1 show case.	
87	Rose Orphans' Home, Terre Haute Six cards.	
88	Chicago Relief Society Seven cards, 1 volume.	
89	St. Francis Industrial School, Eddington, Pa. One volume, 13 portfolios, 5 frames manual-training work, 2 stained-glass windows.	
90	Hartley House Two cards.	
91	Penny Provident Society Four cards.	
92	New York Society for Improving Condition of Poor Seventeen cards, 5 volumes.	Grand prize.
93	Brooklyn Society for Improving Condition of Poor Seven cards, 2 volumes.	Gold medal.
94	Pennsylvania Society for Prevention of Cruelty to Children Fifteen cards.	
95	New Orleans Charity Hospital Six cards.	
96	Jewish Orphans' Home Six cards, sloyd work, 3 volumes.	
97	Hospitals for the insane, New Jersey Twelve cards.	
98	Hospitals for the insane, Indiana Twenty-one cards.	
99	Nurses and nursing Sixty cards.	
100	School for the Feeble Minded, Syracuse One card.	
101	School for the Feeble Minded, Fort Wayne Five cards.	
102	Buffalo Charities Organization Society One volume.	Silver medal.
48 d	Monthly Register (collective) Seven volumes.	
103	St. Luke's Hospital, New York Ten cards.	Do.
48 e	Sloan Maternity Hospital, New York (collective exhibit) Three cards.	
48 f	Vanderbilt Clinic (collective) Four cards.	
104	Roosevelt Hospital Nine cards, photographs.	Do.
48 g	Hospital boards (collective) Reports, 10 volumes.	
48 h	Lunacy Hospital, Worcester (collective) Reports.	

List of exhibitors and exhibits, Group XVI, social economy, hygiene, etc.—Continued.

CLASS 112.—PUBLIC CHARITIES—Continued.

No.	Name and description of exhibit.	Award.
48 i	National Fraternal Association (collective)	
	Two volumes.	
48 j	American Journal of Insanity (collective)	
	One volume.	
48 k	New York State Reformatory (collective)	
	One volume.	
48 l	"Charities" (collective)	
	Two volumes.	
48 m	"The Week" (collective)	
	Five volumes.	
48 n	The Insane and Feeble Minded (collective)	
	One volume.	
48 o	New York Charities Directory (collective)	
	One volume.	
48 p	"Lend a Hand" (collective)	
	Thirteen volumes.	
48 q	Jefferson Medical College (collective)	
	One volume.	
48 r	Orange Memorial Hospital (collective)	
	One volume.	
48 s	New England Hospital for Women and Children (collective)	
	One volume.	
48 t	Prisons and child-saving institutions (collective)	
	One volume.	
48 u	Massachusetts School, Feeble Minded, Waverly, Mass. (collective)	
	One volume.	
48 v	Municipal architecture of Boston (collective)	
	Two portfolios.	
48 w	Fabiola Hospital (collective)	
	Three framed photographs.	
105	Charity Organization Society, New York	Grand prize.
	Reports, blanks, photographs.	
106	Children's Aid Society, New York	Do.
	Reports, blanks, and statistics.	
107	Five Point House of Industry, New York	Gold medal.
	Photographs and reports.	
108	Bureau of Charities, State of Wisconsin, Madison	Do.
	Reports and statistics.	
109	Society for the Prevention of Cruelty to Children, Brooklyn, N. Y.	Do.
	Reports, statistics.	
110	State Charities Aid Association, New York	Do.
	Reports and photographs.	
111	Mount Sinai Hospital, New York	Do.
	Photographs and reports.	
112	Bureau of Charities and Corrections, State of Rhode Island, Providence, R. I.	Silver medal.
	Reports.	
113	Bureau of Charities, State of Kansas, Topeka	Bronze medal.
	Reports, statistics.	
114	Bureau of Charities, State of Nebraska, Lincoln	Do.
	Reports.	
115	Charity Organization Society, Hartford, Conn	Do.
	Reports.	
116	Charity Organization Society, Denver, Colo	Do.
	Reports.	
117	Charity Organization Society, District of Columbia	Do.
	Reports.	
118	Charity Organization Society, New Haven, Conn	Do.
	Reports.	
119	Charity Organization Society, Augusta, Me.	Do.
	Reports.	
120	Charity Organization Society, St. Paul, Minn	Do.
	Reports.	

REPORT OF THE DEPARTMENT OF FINE ARTS.

GROUP II.

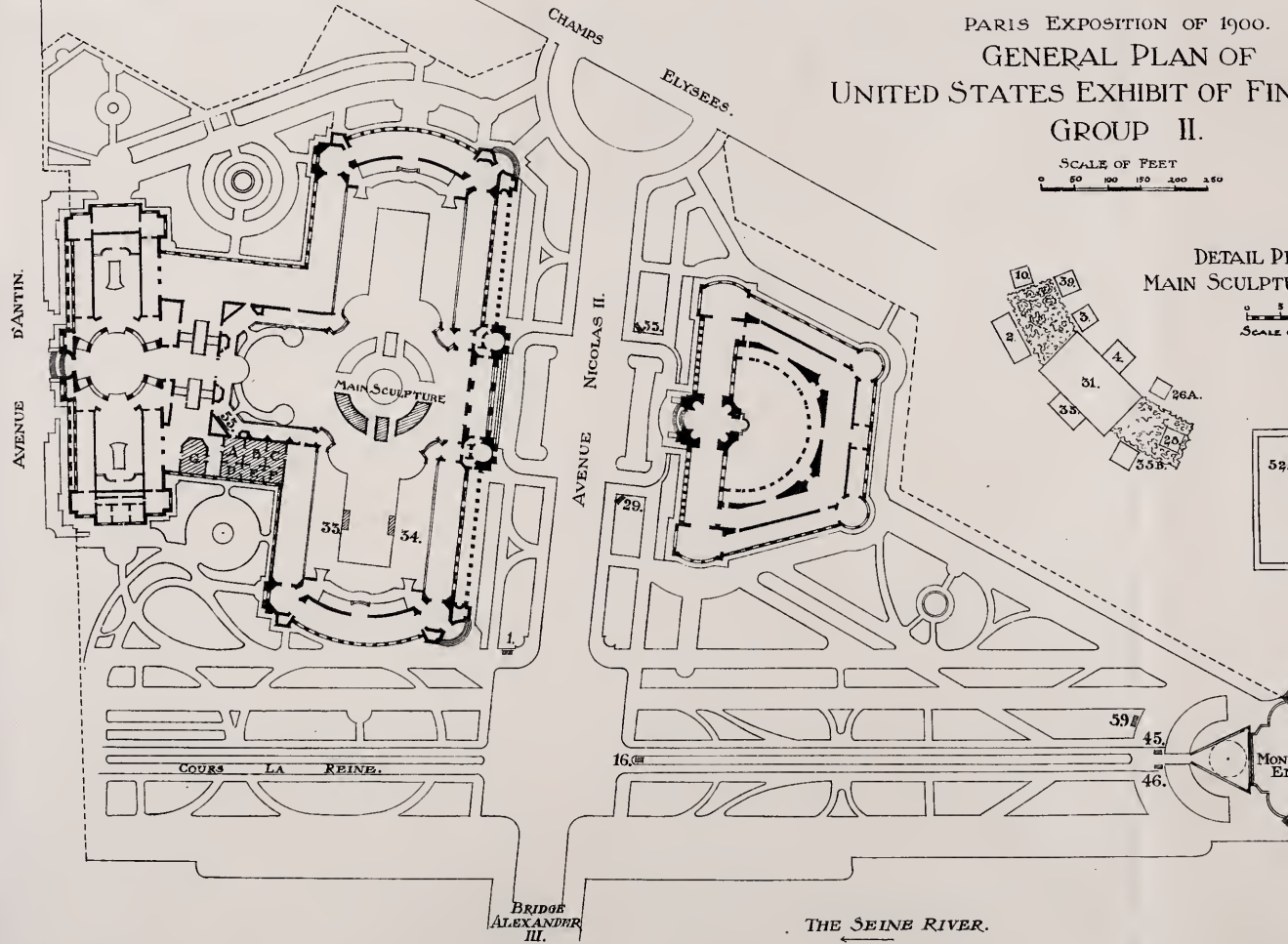
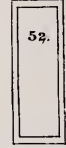
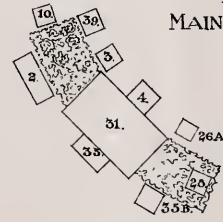
JOHN B. CAULDWELL, DIRECTOR.

PARIS EXPOSITION OF 1900.
 GENERAL PLAN OF
 UNITED STATES EXHIBIT OF FINE ARTS.
 GROUP II.

SCALE OF FEET
 0 50 100 150 200 250

DETAIL PLAN OF
 MAIN SCULPTURE EXHIBIT.

0 5 10
 SCALE OF FEET



PLACE DE LA CONCORDE.

MONUMENTAL
 ENTRANCE.

THE SEINE RIVER.

PART I.

DIRECTOR'S NARRATIVE, VARIOUS CIRCULARS, ETC.

CONTENTS.

PART I.—DIRECTOR'S NARRATIVE, VARIOUS CIRCULARS, TABLES, LISTS, FORMS, ETC.

American art insufficiently appreciated by our own collectors—French criticism of our fine arts exhibit in 1889—Favorable comment on our fine arts exhibit in 1900—Growth of the fine arts institutions in the United States since 1889—Foreign purchases of American works of art—Progress in sculpture—Mural painting and stained glass not shown in the department of fine arts—Inadequate space—Appropriation for the department of fine arts—Appointment of assistants—Advisory board—Issuance of circulars—Preliminary jury at Chicago—Date of jury meetings—Specially solicited works—Jury arrangements in Paris—Number of exhibits—Insurance—Location of space—Installation and decoration of the galleries—Installation of sculpture—Date of opening—Shipment of exhibits from the United States—Exhibits secured in England and France—Return of exhibits—Fine arts catalogue—Organization and work of the juries in Group II—Various circulars, blanks, forms, and receipts—List of staff, juries, and committees of the department of fine arts—List of exhibits and exhibitors in the United States section—Classified table showing the total number of exhibits from all nations and comprised in Group II—List of the members of the international juries of awards for Group II—List of awards made by the class juries in Group II to United States exhibitors—Translation of protest presented to the president of the superior jury—Table alphabetically arranged giving the number of awards allotted to the different countries at the Paris Exposition of 1900.

PART II.—BRIEF CRITICAL REVIEW OF THE AMERICAN AND FOREIGN EXHIBITS IN GROUP II.

Introductory notes—American landscapes—American marines—American portraiture—American figure and genre painting—Comparative weakness in figure subjects—American sculpture—American black and whites and illustrations—American wood engraving—American etching—American miniatures—American architecture—Concluding remarks on the American exhibit—French painting—Painting of other nations—Austrian and Hungarian painting—Swiss painting—Italian, Spanish, and Portuguese painting—Russian and Finnish painting—Norwegian, Swedish, and Dutch painting—Belgian and Danish painting—English and Scotch painting—German painting—Japanese and Peruvian paintings—French sculpture—Foreign sculpture—Foreign black and whites and engravings—Foreign architectural exhibit—The two art palaces and their contents—Concluding observations.

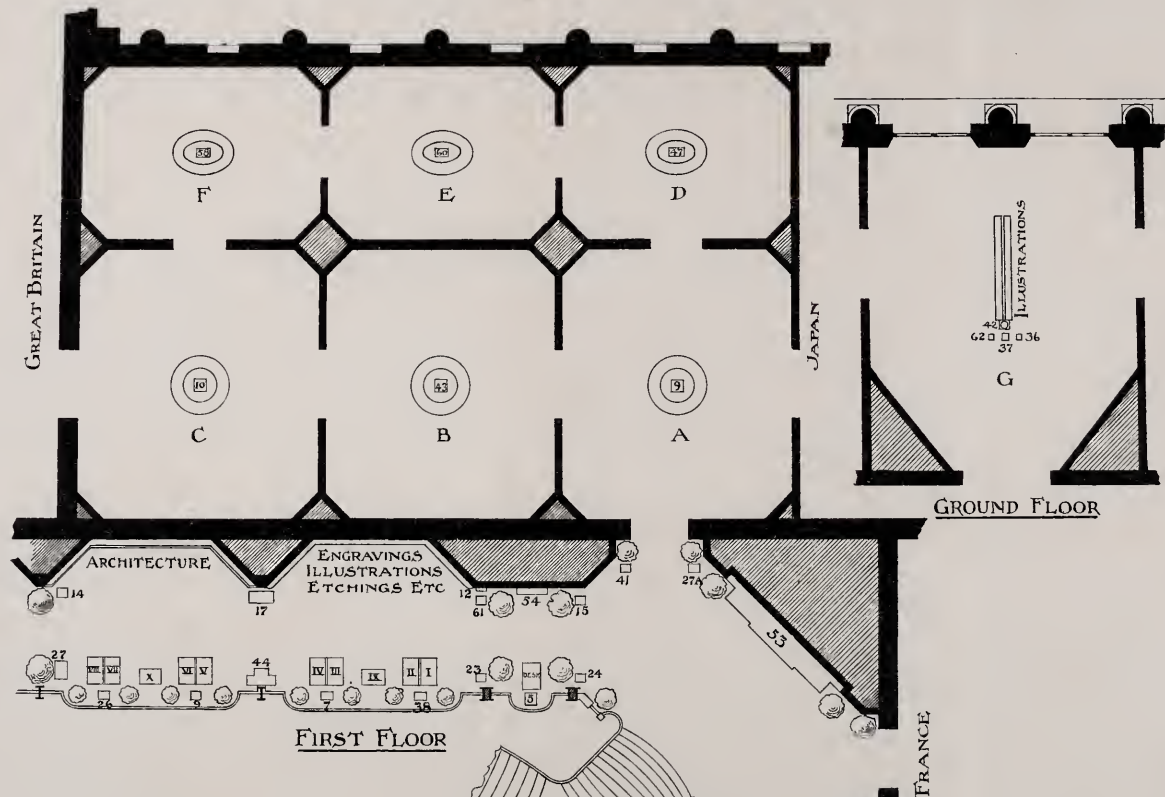
KEY TO GENERAL PLAN OF UNITED STATES EXHIBIT OF FINE ARTS.

PLAN I.

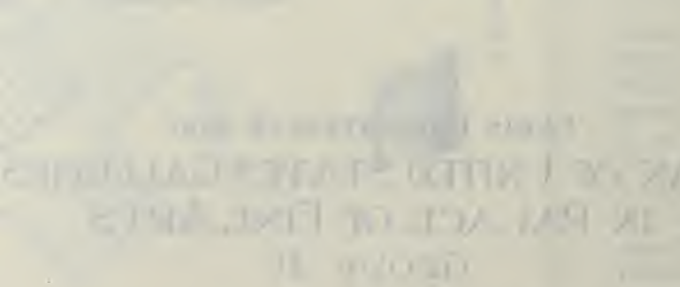
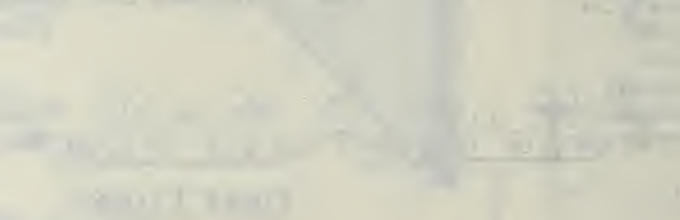
1. God Pan	George Grey Barnard.
2. Two Natures	George Grey Barnard.
3. A Magdalen	C. J. Barnhorn.
4. Michael Angelo	Paul W. Bartlett.
6. Veiled Venus	Kuhne Beveridge.
10. Dancing Children (fountain)	Karl Bitter.
11. Boy Stealing Geese	Karl Bitter.
13. Colonel Cass	R. E. Brooks.
14A. Reclining Figure	R. E. Brooks.
16. Medicine Man	C. E. Dallin.
20. Little Architect	J. S. Gelert.
21. Symbol of Life	Charles Grafty.
22. Vulture of War	Charles Grafty.
25. From Generation to Generation	Charles Grafty.
26A. Echo	M. C. Herring.
28. Bacchante	F. MacMonnies.
29. Sir Harry Vane	F. MacMonnies.
30. Shakespeare	F. MacMonnies.
31. Group of Horses	F. MacMonnies.
32. Group of Horses	F. MacMonnies.
33. Group, "Army"	F. MacMonnies.
34. Group, "Navy"	F. MacMonnies.
35A. Statuette	F. MacMonnies.
35B. Boy with Duck	F. MacMonnies.
35. Venus and Adonis	F. MacMonnies.
39. The Sun Vow	H. A. MacNeil.
45. American Puma	A. Phimister Proctor.
46. American Puma	A. Phimister Proctor.
51. The Wrestlers	J. H. Rondebust.
52. General Sherman	Augustus St. Gaudens.
53. Shaw Memorial	Augustus St. Gaudens.
55. The Puritan	Augustus St. Gaudens.
59. Football Players	Douglas Tilden.
A, B, C, D, E, F	Painting galleries on first floor.
G	Painting gallery on ground floor.

KEY TO PLAN OF UNITED STATES GALLERIES IN PALACE OF FINE ARTS.

5. Bust	Kuhne Beveridge.
7. Lame Horse	Solon H. Borglum.
8. Horse and Colt in Wind	Solon H. Borglum.
9. Horse and Indian	Solon H. Borglum.
10. Snake Dance	H. A. MacNeil.
12. Medallions	V. D. Brenner.
14. O. W. Holmes (bust)	R. E. Brooks.
15. Narcissus	A. S. Calder.
17. Two Busts and Medallions	John Flanagan.
23. Bust	Charles Grafty.
24. Bust	Charles Grafty.
27. Queen of Roumania	H. H. Kitson.
27A. Statuette	A. P. Lucas.
36. Fiasco Holder	C. B. MacNeil.



PARIS EXPOSITION OF 1900
 PLAN OF UNITED STATES GALLERIES
 IN PALACE OF FINE ARTS
 GROUP II



37. Samovar	C. B. MacNeil.
41. Bust	Samuel Murray.
42. Bronze Clock	C. C. Peddle.
43. Indian on Horseback (bronze)	A. Phimister Proctor.
44. Group of Statuettes	A. Phimister Proctor.
47. Panther	A. Phimister Proctor.
53. Shaw Memorial	Augustus St. Gaudens.
54. Angel with Tablet	Augustus St. Gaudens.
57. Decorative Panel	Janet Scudder.
58. Surprise	A. C. Simons.
60. A Young Mother	Bessie Potter Vonnoh.
61. Dancing Girl	Bessie Potter Vonnoh.
62. Mermaid and Fisher Boy	Enid Yandell.
I, II, III, IV, V, VI, VII, VIII, Miniature Cases.	
IX and X Medallions	Augustus St. Gaudens.

KEY AND TITLES TO ILLUSTRATIONS AND VIEWS.

GROUP II.

- B-1. South side of Gallery A, looking toward Gallery D.
- B-2. South side of Gallery B, looking toward Gallery A.
- B-3. North side of Gallery B, looking toward Gallery C.
- B-4. East side of Gallery B, looking toward Gallery C.
- B-5. West side of Gallery B, looking toward Galleries A and D.
- B-6. North side of Gallery C, looking toward Gallery B.
- B-7. West side of Gallery C, looking toward Gallery B.
- B-8. Northwest corner of Gallery D, looking toward Gallery A.
- B-9. Southeast corner of Gallery E, looking toward Gallery F.
- B-10. East side of Gallery D, looking toward Galleries E and F.
- B-11. West side of Gallery F, looking toward Gallery E.
- B-12. View in Gallery G (ground floor).
- B-13. Entrance to United States galleries from the corridor at the head of the grand staircase, showing St. Gaudens's "Shaw Memorial."
- B-14. United States sculpture exhibit in the great court of the art palace.
- B-15. United States sculpture exhibit in the great court of the art palace.
- B-16. United States sculpture exhibit in the great court of the art palace.
- B-17. Corridor, looking east toward English section, showing location of portion of the black and white exhibit, miniature cases, and small sculpture.
- B-18. Corridor, looking west, showing portion of architectural panel and black and white exhibit on the left, with miniature cases and medallions on the right, and "Shaw Memorial" in the distance.
- B-19. Panel of architectural exhibit, showing tall buildings.
- B-20. Panel of architectural exhibit, showing church and country house architecture.

GROUP II.—EXHIBITS AND EXHIBITORS IN THE UNITED STATES FINE ARTS SECTION.

CLASS 7.—Paintings, Cartoons, Illustrations.

Abbey, Edwin Austin, born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts. Fairford, Gloucestershire, England.

- 1. Hamlet.
- 2. The Deserted Village (illustration).
- 3. The Good-Natured Man (illustration).

- Abbot, Katherine G., born at Zanesville, Ohio. Pupil of H. Siddons Mowbray, Wm. M. Chase, Merson, Geoffroy, and Delance. Paris, France.
4. Anxiety.
- Alexander, John W., born at Pittsburg, Pa. Pupil of Royal Academy, Munich, and Frank Duveneek. Paris.
5. The Mother.
 6. Portrait of Rodin.
 7. Autumn.
- Allen, Thomas, born at St. Louis, Mo. Pupil of Royal Academy, Dusseldorf. Boston.
8. On Grassmere Meadows.
- Anderson, A. A., born at New York. Pupil of Bonnat, Cornon, and Collin. New York.
9. Hon. Elihu Root.
- Baer, William J., born at Cincinnati, Ohio. Pupil of Munich Royal Academy. New York.
10. Mrs. Wm. M. C. (miniature).
 11. Friends (miniature).
 12. Sara (miniature).
 13. The Golden Hour (miniature).
 14. Lady in Blue and Pink (miniature).
 15. My First Born (miniature).
- Baker, Martha S., born at Evansville, Ind. Pupil of Art Institute, Chicago. Chicago.
16. Miss Ethel Coe (miniature).
 17. Ideal Head (miniature).
- Barlow, J. Noble, born at Manchester, England. Pupil of Constant, Lefebvre, and Delance. Providence, R. I., and Cornwall, England.
18. One Summer Night.
- Baxter, Martha Wheeler, born in Vermont. Pupil of Mowbray, Kenyon Cox, Carroll Beckwith, F. Vincent, Du Mond. Paris and Windsor, Vt.
19. Portrait of Miss T. (miniature).
- Beaux, Cecilia, born at Philadelphia, Pa. Pupil of Wm. Sartain, the Julien Academy, Chas. Lazar. Philadelphia, Pa.
20. Mother and Daughter.
 21. Mother and Son.
 22. Portrait of Miss Fisher.
- Beckington, Alice, born at St. Charles, Mo. Pupil of Lefebvre, Constant, and Lazar. Scituate, Mass.
23. Portrait (miniature).
 24. Helen (miniature).
- Beckwith, J. Carroll, born at Hannibal, Mo. Pupil of Carolus Duran. New York.
25. Portrait of Mrs. Beckwith.
 26. The Gance (illustration).
- Benson, Frank W., born at Salem, Mass. Pupil of Boulanger and Lefebvre. Salem, Mass.
27. Children in the Woods.
 28. The Sisters.
- Bisbing, H. S., born at Philadelphia, Pa. Pupil of J. H. L. de Haas and F. de Vuillefroy. Paris.
29. The Meadow.
 30. Cattle.
- Blakelock, Ralph A., born at New York. New York.
31. Landscape.

- Blum, Robert, born at Cincinnati, Ohio. Pupil of MacMicken School of Design and Academy of Fine Arts, Philadelphia. New York.
32. "The Ameya."
33. The Flower Market at Tokio.
- Bogert, George H., born at New York. Pupil of Puvis de Chavanne and Aimé Morot. New York.
34. Sea and Rain.
- Bohm, Max, born at Cincinnati, Ohio. Pupil of Jean Paul Laurens and Benjamin Constant. Gold medal, 1898. Etaples, France.
35. On the Sea.
- Boskerck, Robert W. van. Born in New Jersey. Pupil of R. O. Gifford and A. H. Wyant, New York.
36. Landscape.
- Breckenridge, Hugh H., born at Leesburg, Va. Pupil of Bouguereau, Farrier, and Doucet. Philadelphia, Pa.
37. Lantern Glow (pastel).
- Bridgman, F. A., born at Tuskegee, Ala. Pupil of Gérôme. Paris.
38. Pharo.
39. The Arab with a Horse.
- Brown, J. G., born at Durham, England. Pupil of Robert Scott Lander, William B. Scott, and Thomas Cummings. New York.
40. Heels Over Head.
- Browne, Charles Francis, born in Massachusetts. Pupil of Boston Art Museum, Philadelphia Academy of Fine Arts, Gérôme. Chicago.
41. Reflections.
- Brush, George de Forrest, born in Tennessee. Pupil of Gérôme. New York.
42. Mother and Child.
43. Mother and Child.
44. The Artist.
- Bunce, W. Gedney, born at Hartford, Conn. Address, Venice.
45. Venice.
- Burbank, E. A., born at Harvard, Ill. Pupil of Emil Carlsen, Felix Regimy, J. F. Goodkins, Paul Navin, and Frederick Fehr. Chicago.
46. Thi-ich-na-pa (Navajo).
- Butler, Howard Russell, born at New York. New York.
47. Clearing.
- Camp, Joseph De, born at Cincinnati, Ohio. Pupil of Frank Duveneck. Boston, Mass.
48. Woman Drying Her Hair.
- Carl, Kate, born in Louisiana. Pupil of Gustave Courtois. Neuilly-sur-Seine, France.
49. The Mirror.
- Carleton, Clifford, New York.
50. The Letter (illustration).
- Champney, Marie, born at Deerfield, Mass. Pupil of Mlle. Schmitt and Mrs. Virginia Reynolds. New York.
51. Portrait of Mrs. H., as Geisha Girl (miniature).
- Chapman, Carlton T., born at New London, Conn. Pupil of Art Students' League, New York, and Julien Academy, Paris. New York.
52. Out of Reckoning; a Narrow Escape (illustration).
53. Constitution and Guerriere.
54. The Oregon in Action.
- Chase, William M., born at Franklin, Ind. Pupil of Wagner and Piloty. New York.
55. Woman with a White Shawl.
56. Landscape.
57. The Big Brass Bowl.

- Christy, Howard Chandler, born in Ohio. Pupil of William M. Chase. New York.
 58. Instead, she buried her face in its folds (illustration).
- Church, F. S., born at Grand Rapids, Mich. Pupil of Walter Shirlaw. New York.
 59. The Sorceress.
- Clark, Walter Appleton, born at Worcester, Mass. Pupil of H. Siddon Mowbray and William M. Chase. New York.
 60. Perfectly content if she looked up now and then (illustration).
 61. Naturally, he was surprised and considerably annoyed (illustration).
 62. Francisca kept the house (illustration).
 63. It was to be an affair of boats (illustration).
- Clark, Walter, born at Brooklyn, N. Y. Pupil of Wilmarth and Art Students' League, New York. New York.
 64. A New England Village.
- Clinedinst, B. West, born at Woodstock, Va. Address, New York.
 65. Marooned (illustration).
- Coffin, William A., born at Allegheny, Pa. Pupil of Leon Bonnat. New York.
 66. Sunrise.
- Coman, Charlotte B., born at Waterville, N. H. Pupil of James R. Brevoort, Harry Thompson, and Emile Vernier. New York.
 67. A Winter Morning (aquarelle).
 68. A Hill of Hazel Bushes (aquarelle).
- Cooper, Emma Lampert, born at Nunda, N. Y. Pupil of Harry Thompson, J. Kever, and William M. Chase. London, England.
 69. The Breadwinners.
- Couse, E. Irving, born at Saginaw, Mich. Pupil of Bougeureau, Fleury. New York.
 70. Along the Quai.
- Cowles, Maud Alice, born at Farmington, Conn. Pupil of Robert Braggiere and Professor Niemeyer. Farmington, Conn.
 71. The meeting on the bridge (illustration).
- Cox, Kenyon, born at Warren, Ohio. Pupil of Gérôme and Carolus Duran. New York.
 72. The Pursuit of the Ideal.
- Cox, Louise, born at San Francisco, Cal. Pupil of National Academy of Design and Art Students' League, New York. New York.
 73. Leonard.
- Crane, Bruce, born at New York. Pupil of A. H. Wyant. New York.
 74. Signs of the Spring.
- Curran, Charles C., born at Hartford, Ky. Pupil of Benjamin Constable and L. Doucet. New York.
 75. The Dew.
 76. The Peris.
- Curtis, Constance, born at Washington, D. C. Pupil of William M. Chase and Robert Reid. New York.
 77. Joan (aquarelle).
- Dannat, William T., born at New York. Pupil of the Munich Academy and Munkácsy. Paris.
 78. Portrait of the Duchess of Mecklenburg.
 79. Portrait of Miss C.
- Darling, W. M., born at Sandusky, Ohio. Pupil of Jean Paul Laurens and Benjamin Constant. Laren, Holland.
 80. Helping the Mother.
- Davis, Charles H., born at Amesbury, Mass. Pupil of Otto Grundmann, Langner, and Jules Lefebvre. Chicago, 1893, medal. Boston.
 81. Summer Evening.
 82. Clouds Over Water.



B-1. SOUTH SIDE OF GALLERY A, LOOKING TOWARD GALLERY D



B-2. SOUTH SIDE OF GALLERY B, LOOKING TOWARD GALLERY A.

- De Wentworth, Cecilia, born at New York. Pupil of Cabanel.
83. Portrait of Cardinal Ferrata.
- Dearth, Henry Golden, Bristol, R. I. Address, New York.
84. Autumn.
- Dessar, Louis Paul, born at Indianapolis, Ind. Pupil of W. A. Bouguereau and Robert Fleury. New York.
85. Sheep in the Dunes.
86. Evening in Picardy.
- Dickson, M. E., born at St. Louis, Mo. Pupil of Tony Robert, Fleury, and Lefebvre. Paris.
87. Fancy Head.
- Donoho, Ruger G., Church Hill, Miss. Pupil of Boulanger, Lefebvre, Bouguereau, and Fleury. East Hampton, N. Y.
88. Moonlight in Egypt lane.
- Drake, Will H., born at New York. Pupil of Constant and Doucet. New York.
89. The tiger's roar filled the cave (illustration).
- Eakins, Thomas, born at Covington, Ky. Pupil of Gérôme, Bonnat, and Dumont. Philadelphia, Pa.
90. The 'Cello Player.
91. Salut.
- Eaton, Charles Warren, born at Albany, N. Y. Pupil of National Academy of Design and Art Students' League, New York.
92. The Marsh in Winter (pastel).
93. Spirit of the Twilight (aquarelle).
94. River at Evening.
- Eichelburger, R. H. (deceased).
95. The Wave.
- Ellis, Harvey, born at Rochester, N. Y. Pupil of Edwin White, Rochester, N. Y.
96. Silhouettes (aquarelle).
- Emmet, Lydia Field. Address, New Rochelle, N. Y.
97. Garden Days.
- Enneking, J. J., born at Minster, Ohio. Pupil of Bonnat, Daubigny, and Lear. Boston.
98. Twilight.
- Fisher, Mark, born at Boston, Mass. Widdington, Newport, Essex, England.
99. The Swineherd.
- Foss, Miss Harriot C., born at Middletown, Conn. Pupil of Weir, Stephens, and Courtois. New York.
100. Pink Phlox (pastel).
- Foster, Ben, North Anson, Me. Pupil of Abbott Thayer, Luc Olivier Merson, and Aimé Morot. New York.
101. Lulled by a Murmuring Stream.
- Franzen, August, born at Norrkoping, Sweden. Pupil of Dagnan Bouveret. New York.
102. Charity.
103. The House Builders.
- Fromuth, Charles H., born at Philadelphia, Pa. Pupil of Thomas Eakins. Concarneau, France.
104. A Dock Harmony.
105. Dismantled Boats.
- Frost, A. B., Philadelphia, Pa. Address, Convent Station, N. J.
106. What happened (illustration).
107. Somebody blundered (illustration).
- Fuller, Lucia Fairchild, Windsor, Vt.
108. Girl Drying Her Foot (miniature).

Fuller, Lucia Fairchild—Continued.

109. Girl with Hand Glass (miniature).

110. Portrait of a Child (miniature).

Gallagher, Sears, born at Boston, Mass. Pupil of Thomas Juglaris, Jean Paul Laurens, and Benjamin Constant. Boston, Mass.

111. Foggy Weather (aquarelle).

Gallison, Henry H., born at Boston, Mass. Pupil of Bonnefoy. Boston, Mass.

112. A Gray Day.

Garnsey, E. E., born at Holmdel, N. J. Pupil of Cooper Institute, Art Students' League, Maynard and Frances Lathrop. New York.

113. Decorative painting of lunettes and ceiling, rotunda National Pavilion.

Gauley, Robert David, born at Ballylag, Ireland. Pupil of Denman Ross, The Art Museum of Boston, and The Julien Academy. New York.

114. Polly.

Gay, Walter, born at Hingham, Mass. Pupil of Léon Bonnat. Paris.

115. Maternity.

116. The Weavers.

Gibson, Charles Dana, born at Roxbury, Mass. Pupil of Augustus St. Gaudens and Julien Academy. New York.

117. Réjane (illustration).

118. No respector of a widow's grief (illustration).

Gifford, R. Swain, born at Island of Nanshon, Mass. Pupil of Albert Van Beest. New York.

119. Head Waters of Westport River.

Gihon, Albert Dakin, born at Portsmouth, N. H. Pupil of Thomas Eakins, Constant, J. P. Laurens, Gérôme, Aman Jean, Georges Moteley. Paris.

120. Old Mill (Picardy).

Glackens, William, born at Philadelphia, Pa. Pupil Pennsylvania Academy of Fine Arts. New York.

121. In town it's different (illustration).

122. She wheeled about and stamped her foot. "Silence pigs," she screamed (illustration).

Grothjean, Fanny, born at Hamburg, Germany. Pupil of Courtois Girardot, Paul J. Blanc, Pierre Fritel and A. G. Delécluse. New York.

123. The August Moon.

124. The New Moon.

Guerin, Jules, born at St. Louis, Mo. Pupil of Benjamin Constant and Jean Paul Laurens. New York.

125. University Heights, Harlem River (illustration).

Guy, J. Seymour, born at Greenwich, England. Pupil of Ambroise Jérôme and Buttersworth. New York.

126. Rest.

127. Preparing for To-morrow.

Helmick, H., born in Ohio. Pupil of Cabanel. Washington, D. C.

128. On the floor lay Bemin Cozart (illustration).

Hambige, Jay, Simcoe, Canada. Pupil of Art Students' League and William M. Chase. Amityville, N. Y.

129. Studies from Life.

130. Trouble Ahead (illustration).

Harrison, Alexander, born at Philadelphia, Pa. Pupil of Gérôme and Lepage. Paris.

131. Twilight (marine).

132. Mysteries of the Night (marine).

133. Evening in the Sun (landscape).

- Harrison, Birge, born at Philadelphia, Pa. Pupil of Carolus Duran and Cabanel. Plymouth, Mass.
134. Morning off Santa Barbara.
- Hassam, Childe, born at Boston, Mass. Pupil of Boulanger and Lefebvre. New York.
135. Snowy Day in Fifth Avenue.
- Hayden, Charles H., born at Plymouth, Mass. Pupil of Boulanger, Collin, and Lefebvre. Belmont, Mass.
136. A Connecticut Hillside.
- Herter, Albert, born at New York. Pupil of F. Cormon and Jean Paul Laurens. New York.
137. Sorrow (aquarelle).
- Hills, Laura C., born at Newburyport, Mass. Pupil of Helen M. Knowlton, Cowles Art School, and the Art Students' League, New York. Boston, Mass.
138. Laura (miniature).
139. Dorothy (miniature).
140. Portrait of Beatrice Herford (miniature).
141. Portrait of Miss T. (miniature).
141. Study in Pink (miniature).
- Hitchcock, George, born at Providence, R. I. Pupil of Boulanger and Lefebvre. Egmond Hoef, Holland, and Providence, R. I.
143. Magnificat.
144. Vanquished.
- Hitchcock, Lucius W., born at West Williamsfield, Ohio. Pupil of Jules Lefebvre, Benjamin Constant, and Jean Paul Laurens. Buffalo, N. Y.
145. Ready; look pleasant (illustration).
146. The house was in a roaring humor (illustration).
- Holman, Frank, born at Attleboro, Mass. Pupil of Carolus Duran and the Ecole des Beaux Arts. Paris.
147. Portrait of My Mother.
- Homer, Winslow, born at Boston, Mass. Pupil of Frederick Kindel. Scarboro, Me.
148. The Fox Hunt.
149. The Maine Coast.
150. All's Well.
151. Summer Night.
- Houston, Caroline A., born at Brooklyn, N. Y. Pupil of Frank Dumond, Raphael Collin, and Eugene Trasset. Paris.
152. Portrait of Miss C. (miniature).
153. Portrait of Miss M. J. C. (miniature).
- Houston, Frances C., born at Hudson, Mich. Pupil of Lefebvre and Boulanger. Boston, Mass.
154. Portrait.
- Hyde, W. H., born at New York. Pupil of Boulanger, Lefebvre, Doncet, and Alexander Harrison. New York.
155. Portrait.
- Inness, George (deceased), born at Newburg, N. Y. Pupil of Regis Gignoux.
156. Sunny Autumn Day.
157. The Clouded Sun.
158. The Mill Pond.
- Johnson, Eastman, born at Lowell, Me. Pupil of Lentye. New York.
159. Prisoner of State.
- Johnston, J. Humphreys. Address, Paris.
160. Portrait of Artist's Mother.
161. Fortune.
162. Le Mystère de la Nuit.

- Jones, H. Bolton, born at Baltimore, Md. Address, New York.
163. November.
- Josephi, Isaac A., born at New York. Pupil of Art Students' League, New York, and Leon Bonnat. New York.
164. Portrait (miniature).
165. Portrait (miniature).
166. Portrait (miniature).
- Kaelin, C. S., born at Cincinnati, Ohio. Pupil of Cincinnati Art School and Art Students' League, New York. Cincinnati, Ohio.
167. Melting Snows (pastel).
- Keller, Arthur I., born at New York. Pupil of Professor Wilmarth and Professor Loefftz. New York.
168. Allie Connan's first and last duel (illustration).
169. Col. Washington's wedding reception (illustration).
- Kendall, Margaret, born at Staten Island, N. Y. Pupil of Weir, Rohlshoven, and Sergeant Kendall. New York.
170. Pastures and Pudding Stones.
- Kendall, Sergeant, born at Spuyten Duyvel, N. Y. Pupil of Thomas Eakins, Oliver Merson. New York.
171. "St. Ives, Pray for Me."
172. Cloud's Shadow.
- Knight, Louis Aston, born at Paris. Pupil of Lefebvre, Tony Robert Fleury, and Ridgway Knight. Poissy, France.
173. The Riverside Path (aquarelle).
- Knight, Ridgway, born at Philadelphia, Pa. Pupil of Glayre and Meissonier. Poissy, France.
174. A July Morning.
- Koopman, Augustus, born at Charlotte, N. C. Pupil of Bouguereau and Fleury. Paris and Philadelphia.
175. The Two Forces.
- Kost, Frederick W., born at New York. Pupil of National Academy. New York.
176. Old Vanderbilt Dock, New Dorp.
- Kronberg, Louis, born in United States. Pupil of Jean Paul Laurens, Benjamin Constant, and Raphael Collin. Boston, Mass.
177. Study from the Nude (pastel).
- La Farge, John, born at New York. New York.
178. Girls Making Kava.
179. Mount Tohivea, Society Islands.
- Lathrop, Francis, born in Hawaiian Islands. Pupil of Ford Madox Brown, and Sir Edward Burne Jones. New York.
180. Portrait of the Artist.
- Lathrop, W. L., born at Warren, Ill. New York.
181. A Grey Day.
- Lee, Homer, born at New York. New York.
182. The Building of a Sky Scraper.
- Lewis, Arthur, born at Mobile, Ala. Pupil of George Bridgman and Gérôme. Paris and Mobile, Ala.
183. Portrait of Michel Robinson.
- Locke, Caroline T., New York.
184. Purple Rhododendrons.
- Lockwood, Wilton, born at Wilton, Conn. Pupil of La Farge. Boston, Mass.
185. The Violinist.
- Low, Will H., born at Albany, N. Y. Pupil of Gérôme and Carolus Duran. Bronxville, N. Y.
186. At the Spring.

- McCarter, Henry, born at Morristown, Pa. Pupil of National Academy, New York, and Julien Academy, Paris. New York.
187. The Legends of Mont Saint Michel (illustration).
- MacChesney, Clara, born at San Francisco, Cal. Pupil of William Mowbry, Coutois, and Girardot. New York.
188. Pomegranates (aquarelle).
189. The Old Blind Fiddler (aquarelle).
- MacEwen, Walter, born at Chicago. Pupil of Cormon, Tony Robert Fleury. Paris.
190. Portrait.
191. Sunday in Holland.
192. Pieter Van Wint.
- MacIlhenny, C. M., born at Philadelphia, Pa. Address, Scrub Oak, N. Y.
193. November.
- MacKubin, Florence, born at Florence, Italy. Pupil of Louis Deschamps, Julius Rohlshoven, and Professor Herterrich. Baltimore, Md.
194. Portrait of Mrs. Rockwood Hoar (miniature).
- MacMonnies, Mary F., born at New Haven, Conn. Pupil of Jules Lefebvre, W. A. Bouguereau, and Carolus Duran. Paris, France, and New Haven, Conn.
195. Lilies and Roses.
- Marsh, F. D., born at Chicago. Pupil of La Farge and Beckwith. Paris and Chicago.
196. Portrait.
- Martin, Homer (deceased), born at Albany, N. Y. Pupil of William Hart.
197. Newport Neck.
198. The Adirondacks.
199. Westchester Hills.
- Maurer, A. H., born at New York. Pupil of Edgar M. Ward. Paris.
200. Portrait.
- Maynard, George Willoughby, born at Washington, D. C. Pupil of Academy of Fine Arts, Belgium. New York.
201. In Strange Seas.
- Maynard, Guy, born at Chicago, Ill. Pupil of Art Institute, Chicago. Paris.
202. Portrait.
- Meakin, L. H., born in England. Pupil of Professor Raupp, Cysis, and Loeffts. Cincinnati, Ohio.
203. Eden Park Reservoir.
- Melchers, Gari, born at Detroit, Mich. Pupil of Lefebvre and Boulanger. Paris and Detroit, Mich.
204. The Fencing Master.
205. Portrait.
206. The Sisters.
- Metcalfe, Willard L., New York.
207. Summer Twilight.
- Millet, Francis D., born at Mattapoisett, Mass. Pupil of Van Lerins, Royal Academy of Fine Arts, Antwerp. Broadway, Worcester, England.
208. The Expansionist.
209. Unconverted.
- Minor, Robert C., born at New York. Pupil of Van Luppen, Diez, and Boulanger, New York.
210. Moonlight.
- Muhrman, Henry H., born at Cincinnati, Ohio. Pupil of Munich Academy, London.
211. Trees and Pond.
212. Broadstairs.

Murphy, J. Francis, born at Oswego, N. Y. Address, New York. 1893, medal. New York.

213. Landscape.

214. Under Grey Skies (aquarelle).

Needham, Charles Austin, born at Buffalo, N. Y. Pupil of August Will and Art Students' League of New York. New York.

215. Park snows.

216. A River Bank (equarelle).

Nelson, M., Paris and New York.

217. Portrait of a Little Boy (miniature).

Nettleton, Walter, born at New Haven, Conn. Pupil of Lefebvre and Boulanger, Stockbridge, Mass.

218. Early Snowfall.

Newman, R. L., born at Richmond, Va. Pupil of Thomas Couture. New York.

219. Christ Stilling the Tempest.

Newman, W. B., born in Tennessee. Pupil of F. S. Noble, Benjamin Constant, and Jean Paul Laurens. Paris.

220. Reverie.

Nicholls, Rhoda Holmes, born at Coventry, England. Pupil of Bloomsbury School of Art of London. New York.

221. Search the Scriptures (aquarelle).

Norton, William E., born at Boston, Mass. Pupil of George Inness, Jacquesson, and Vollon, London, England.

222. Normandy Fish Weir.

Nourse, Elizabeth, born at Cincinnati, Ohio. Pupil of Boulanger, Lefebvre, Carolus Duran, and Henner. Paris.

223. In the Church at Volendam, Holland.

Ochtman, Leonard, born at Bonnemaire, Holland. Mianus, Conn.

224. Winter Morning.

225. Autumn Twilight.

Palmer, Walter L., born at Albany, N. Y. Pupil of F. E. Church, Carolus Duran. Albany, N. Y.

226. The Senator's Birthplace.

227. San Marco, Venice.

Pape, Eric, New York.

228. Midnight in a Two-cent Lodging House (illustration).

Parrish, Clara W., born at Selma, Ala. Pupil of Art Students' League, New York. New York.

229. Portrait (pastel).

Parrish, Maxfield, born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts and Howard Pyle. Windsor, Vt.

230. The Sandman.

Pearce, Charles Sprague, born at Boston, Mass. Pupil of Léon Bonnat. Auvers-sur-Oise, France.

231. The Shawl.

Pennell, Joseph, born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts. London, England.

232. Notre Dame (drawing).

Perrine, Van Deering, born in Kansas. Pupil of Cooper Union, New York; National Academy of Design, William M. Chase. New York.

233. The Flower Market in Winter.

Picknell, W. L. (deceased), born at Boston, Mass. Pupil of Gérôme, George Inness.

234. Morning on the Loing.

- Platt, Charles A., born at New York. Pupil of Boulanger and Lefebvre. New York.
 235. Winter.
 236. Clouds.
- Poore, H. R., born at Newark, N. J. Pupil of Peter Moran, Pennsylvania Academy of Fine Arts; National Academy, New York, Loumeneis, and Bouguereau. Orange, N. J.
 236. The Wounded Hound.
- Porter, Benjamin C., born at Melrose, Mass. Address, New York.
 237. Portrait of Mrs. P.
 238. Portrait of Master P.
- Proctor, Phimister A. Pupil of Puech and Anglebert. New York.
 239. Puma.
- Pyle, Howard, born at Wilmington, Del.
 240. The Buccaneers' Christmas (illustration).
- Ranger, Henry W., New York.
 241. Becky Cole's Hill.
 242. Brooklyn Bridge.
- Redfield, Edward W., born at Bridgeville, Del. Pupil of Bouguereau and Fleury. Paris and Philadelphia, Pa.
 243. The Bridge, Joinville.
 244. Road to Edge of Hill.
- Rehn, F. K. M., born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts. New York.
 245. A Northwester in Gloucester Harbor.
- Reid, Robert, born at Stockbridge, Mass. Pupil of Boulanger and Lefebvre. New York.
 246. Azalea.
 247. Decorative painting in the hemicycle of the porch of the United States Pavilion.
- Reinhart, C. S. (deceased), born at Pittsburg, Pa.
 248. High Tide at Gettysburg (illustration).
- Reynolds, Mrs. Virginia, born at Chicago. Pupil of Professor Herterrich and Carl Marr, Lazar School. Chicago.
 249. Portrait (miniature).
 250. Portrait (miniature).
 251. Portrait (miniature).
- Richards, F. T., born at Philadelphia, Pa. Pupil of Thomas Eakins, Edmund B. Bensell, and Art Students' League, New York. New York.
 252. Doctor's Mistakes (illustration).
- Robinson, Theodore (deceased), born at Irasburg, Vt. Pupil of Carolus Duran and Gérôme.
 253. Woman at the Piano.
 254. The Canal.
 255. A Sardine Booth (illustration).
- Robinson, Will S., New York.
 256. Early Evening.
- Rogers, W. A., born in Springfield, Ohio. Address, New York.
 257. Faro at El Paso (illustration).
- Rolshoven, Julius, St. Louis, Mo.
 258. Great-Grandmother's Finery.
- Sargent, John S.; born at Florence, Italy. London, England.
 259. Portrait of Miss Thomas.

Sargent, John S.—Continued.

260. Portrait of Mr. Wertheimer.

261. Portrait of Mrs. Meyer and Children.

Saxton, John G., born in Troy, N. Y. Pupil of Lefebvre, Robert Fleury, and Mer-son. New York.

262. Sunset in the Dunes.

Schofield, J. Elmer, born at Philadelphia, Pa. Pupil of Bouguereau, Donat, Ferrier, and Edmond Jean. Ogontz, Pa.

263. January Evening.

Schreyvogel, Charles, born at New York. Pupil of Kirchbach and Carl Marr. Hoboken, N. J.

264. My Bunkie.

Scott, E. H., born at Spring Water, N. Y. Pupil of National Academy of Design and Art Students' League, New York. New York.

265. Yellow Roses (aquarelle).

Sears, Sarah C., born at Cambridge, Mass. Pupil of Cowles Art School and Museum of Fine Arts. Boston, Mass.

266. Portrait of Lady in White (pastel).

267. Romola.

Sharp, J. H., born at Bridgeport, Conn. Pupil of Charles Verlat, Carl Marr, Jean Paul Laurens, and Benjamin Constant. Cincinnati, Ohio.

268. Head of Cheyenne.

269. Head of an American Indian (illustration).

Sherwood, Rosina Emmet, born at New York. Pupil of William M. Chase. New York.

270. Portrait Study (aquarelle).

271. Portraits of Children (illustration).

Smedley, William S., born in Pennsylvania. Bronxville, N. Y.

272. Challenged (illustration).

273. The Stern Parent (illustration).

274. In a gallery (illustration).

275. Old People in a Park (illustration).

Snell, Henry B., born at Richmond, England. Address, New York.

276. Twilight at Sea (aquarelle).

Spicer-Simson, Margaret, born at Washington, D. C. Pupil of Krauss, Boutet de Monvel, and Carrière. Paris and Washington, D. C.

277. Portrait of Miss Agnes Money (miniature).

278. Portrait of Miss Money Coutts (miniature).

Steele, Theodore C., born in Indiana. Pupil of Prof. Bentzur and Loefftz. Indianapolis, Ind.

279. The Bloom of the Grape.

Stephens, Alice Barber, born in New Jersey. Pupil of Pennsylvania Academy of Fine Arts and Julien Academy. Philadelphia, Pa.

280. Pierre was mother as well as father (illustration).

Sterner, Albert E., born at London, England. Pupil of Boulanger and Lefebvre. Nutley, New Jersey.

281. Portrait of a Lady (aquarelle).

282. Mother and Child (aquarelle).

283. Little Nell and Schoolmaster (illustration).

284. The Bride (illustration).

Stewart, Jules, born at Philadelphia, Pa. Pupil of Gérôme. Paris, France.

285. Nymphs of Nysa.

286. Laughing Woman.



B-3. NORTH SIDE OF GALLERY B, LOOKING TOWARD GALLERY C.



B-4. EAST SIDE OF GALLERY B, LOOKING TOWARD GALLERY C.

- Story, Julian, born at Oxford England. Pupil of Frank Duveneek, Boulanger, and Lefebvre. Paris.
 287. Columbine.
 288. Portrait.
- Strafer, Harriette R., born at Covington, Ky. Pupil Academy of Fine Arts, Cincinnati, Ohio; Mrs. MacMonnies, Gustave Dourtois, and Colin. New York.
 289. Portrait of Mrs. S. (miniature).
- Taber, E. M. (deceased), born at New York.
 290. Mount Mansfield in Winter.
- Tanner, H. O., born at Pittsburg, Pa. Pupil of Thomas Eakins, Laurens, Constant. Paris and Pittsburg, Pa.
 291. Daniel in the Lions' Den.
- Tarbell, Edmund C., born at West Groton, Mass. Pupil of Boulanger and Lefebvre. Boston, Mass.
 292. The Venetian Blind.
 293. Across the Room.
- Taylor, Emily Drayton, born at Philadelphia, Pa. Pupil of Cecile Ferrier and Pennsylvania Academy of Fine Arts, Philadelphia, Pa.
 294. Dr. S. Weir Mitchell (miniature)
 295. Mrs. Chas. M. Lea (miniature).
- Taylor, C. J., born at New York. Pupil of National Academy of New York and Eastman Johnson. New York.
 296. The Chelsea Pensioner (illustration).
- Teasdel, Mary, born at Salt Lake City, Utah. Pupil of F. Brush, R. Collin, and L. R. Garrido. Paris and Salt Lake City, Utah.
 297. Maxime (miniature).
- Thayer, Abbott, born at Boston, Mass. Pupil of Wilmarth and Henry D. Morse, Lehman, and Gérôme. Dublin, N. H., and Boston.
 298. Brother and Sister.
 299. Virgin Enthroned.
 300. Young Woman.
- Thayer, Theodora W., Milton, Mass. Pupil of Joseph De Camp, Cambridge, Mass.
 301. Portrait (miniature).
 302. Portrait (miniature).
 303. Portrait (miniature).
- Theriat, Charles J., born at New York. Pupil of Lefebvre and Boulanger. Paris.
 304. Portrait.
- Thomas, S. Seymour, born at San Augustine, Tex. Pupil of Lefebvre, Constant, and Alexander Harrison. Paris and San Augustine, Tex.
 305. Lady in Brown (pastel).
- Vail, Eugene, born at St. Servan, France. Pupil of Caban, Dagnan, Bouveret, and Collin. Paris.
 306. Evening in Brittany.
 307. Voice of the Sea.
 308. Morning in October.
- Vedder, Simon H., born in Montgomery County, N. Y. Pupil of Bouguereau, T. Robert Fleury, Gérôme, and Glayse. London, England.
 309. Portrait.
- Vinton, Frederick P., born at Bangor, Me. Pupil of William M. Hunt, Dr. William Rimmer, Leon Bonnat, and Jean Paul Laurens. Boston, Mass.
 310. Portrait of Hon. A. W. Beard.
- Vonnoh, Robert W., born at Hartford, Conn. Pupil of Boulanger and Lefebvre. Rockland Lake, N. Y.
 311. Portrait of Miss Mildred Blair.

Vonnoh, Robert W.—Continued.

312. Little Louise.

Walden, Lionel, born at Norwich, Conn. Pupil of Carolus Duran. Paris, France.

313. Fishing in the Bay.

Walker, Horatio. New York.

314. Spring Plowing.

Wall, A. Bryan, born at Allegheny City, Pa. Pupil of A. Wall, Allegheny City, Pa.

315. Sheep.

Waters, Sadie (deceased).

316. The Virgin with Lilies (miniature).

Weeks, E. Lord, born at Boston, Mass. Paris.

317. Indian Barber.

318. The Awakening of Noureddin.

319. On the Road to Ispahan.

Weidner, Carl A., born at Hoboken, N. J. Pupil of National Academy of Design and Art Students' League, New York; Paul Nanen. New York.

320. Portrait of Victor Weidner (miniature).

Weir, J. Alden, born at West Point, N. Y. Pupil of Gérôme. New York.

321. The Ice Cutters.

322. Portrait of a Young Girl in Gray.

323. Noonday Rest.

Weir, John F., born at West Point, N. Y. Pupil of Robert W. Weir. New Haven, Conn.

324. Roses.

Weyden, Harry Van der, born at Boston, Mass. Pupil of Legros, Fred Brown, and Jean Paul Laurens. Montreuil-sur-Mer, France, and Boston.

325. Calm.

326. The Hillside.

Whistler, J. McNeil, born in United States. Pupil of Glayse. Paris.

327. Portrait (gray and gold).

328. Portrait (pearl and silver).

329. The Little White Girl.

Whittemore, William J., born at New York. Pupil Art Students' League, New York; National Academy, Benjamin Constant, and Lefebvre. New York.

330. Portrait in Green (miniature).

Wiles, Irving R., born at Utica, N. Y. Pupil of his father, Lefebvre, and Carolus Duran. New York.

331. Portraits.

Woodbury, Charles H., born at Lynn, Mass. Pupil of Boulanger and Lefebvre. Boston, Mass.

332. The Green Mill.

333. A Rock in the Sea.

Woodbury, Marcia O., born at Lynn, Mass. Pupil of Julien Academy, Paris. Boston, Mass.

334. Mother and Daughter (aquarelle).

335. The Smoker (aquarelle).

Wuerpel, Edmund H., born at St. Louis, Mo. Pupil of W. A. Bouguereau, Gabriel Ferrier, Edmund Aman-Jean. St. Louis, Mo.

336. Dreaming Waters.

Wyant, A. H. (deceased), born in Ohio. Pupil of Hans Gude.

337. Sunlit Vale.

338. In the Adirondacks.

339. Moonlight and Frost.

Yohn, F. C., New York.

340. Lord Chief Justice (illustration).

Zogbaum, Rufus F., born in Charleston, S. C. Pupil of Art Students' League of New York, and Leon Bonnat. New Rochelle, N. Y.

341. Hawkins at San Juan (illustration.)

342. Cutting the Cable Off Cienfuegos (illustration).

CLASS 8.—*Engravings and lithographs.*

Aikman, Walter M., born at New York. Pupil of Frank French, J. G. Smithwick. Brooklyn, N. Y.

1. Landscape.

2. Jade Screen.

Aitken, Peter, born at Dundas, Canada. Pupil of Timothy Cole. Brooklyn, N. Y.

3. Little Princess.

4. Portrait after Gilbert Stuart.

5. Madonna and Child.

Blaney, Henry R., born at Dedham, Mass. Ipswich, Mass.

6. Chinese Bronze.

7. Aquatint (still life).

Bernstrom, Victor, born at Stockholm, Sweden. New York.

8. Shepherdess.

9. River Scene.

10. Inspiration.

Chadwick, Charles Wesley, born at Red Hook, on the Hudson. Pupil of Frank French, Frederick Juengling, William Miller. Brooklyn, N. Y.

11. Napoleon, Lieutenant at Valence (after Realier-Dumas).

12. Arch of Steel (after Jean Paul Laurens).

13. La Rade de Toulon (after Gaston Rouillet).

14. Death of Braddock (after Howard Pyle).

15. Riff Moor (after Francis Day).

Cole, Timothy, born in London, England. Pupil of Bond, Chandler. New York.

16. Duke of Wellington (after Sir Thos. Lawrence).

17. Interior of Stable (after Geo. Moreland).

18. Mrs. Siddons (after Sir Thos. Lawrence).

19. Lady Derby (after Sir Thos. Lawrence).

20. William Pitt (after John Hopper).

21. Mrs. Siddons (after Sir Thos. Gainsborough).

22. The Parson's Daughter (after Geo. Romney).

23. Cicero's Villa (after Richard Wilson).

24. Lord Newton (after Sir Henry Raeburn).

25. William Hogarth (after William Hogarth).

Comstock, Anna B., born at Otto, N. Y. Pupil of John P. Davis. Ithaca, N. Y.

26. Plate of Moths.

27. Plate of Butterflies.

28. Plate of Moths.

29. Plate of Butterflies.

30. Dandelions.

31. Tiger and Butterfly.

32. Cherry Blossoms.

Davidson, Harry, born at Philadelphia, Pa. Pupil of Frederick Faust. New York.

33. Illustration for Serial Story (after L. Loeb).

34. Illustration for Serial Story (after L. Loeb).

Davidson, Harry—Continued.

35. Afternoon at a Ranch (after Mary Hallock Foote).
36. Exercises at Wellesley College (after Metcalf).
37. The Golden Gate, Chicago (after Castaigne).
38. Canterbury Cathedral (after Jos. Pennell).

Davis, Samuel P., born at Schenectady, N. Y. Pupil of A. V. S. Anthony, John P. Davis. New York.

39. After Dinner Nap (after Delph).
40. Cat, Kittens, and Parrot (after Ronner).
41. Cat, Kittens, and Cage (after Ronner).
42. Hound (after Bonheur).

Evans, John W., born at Brooklyn, N. Y. Pupil of P. R. B. Pierson. Brooklyn, N. Y.

43. Avignon (after Castaigne).
44. The Artist (after Castaigne).
45. The Ford (after Charlier).
46. The Charge (after Charlier).

French, Frank, born at London, N. H. New York.

47. Beggar Girl (after Louis Deschamps).
48. Rose Leaves (after Albert Moore).
49. Shower in the Meadow (original).
50. The New Year (original).
51. Izaak Walton and the Milkmaid (after Boughton).

Heinemann, E., born at Brunswick, Germany. Pupil of A. Closs, Bredeamour, Art Students' League, New York. Fort Wadsworth, Staten Island. New York.

52. Edouard and Casimir Joseph Mortier.
53. A Moment of Peril.

Hopson, William F., born at Watertown, Conn. Pupil of Sandford, J. D. Feltes, and August Will. New Haven, Conn.

54. Ex Libris, Engravings on Copper.

Johnson, Thomas, born at London, England. Pupil of F. Williams. New York.

55. Portrait of Washington (after Gilbert Stuart).
56. Marshal Soult.
57. Gen. Marmont.
58. Sir Thomas Sloan.
59. Chas. Palthazar (after Val).
60. Gen. Joe Wheeler.
61. Cromwell.
62. Tennyson.

Jones, Alfred, born at Liverpool, England. Pupil of National Academy of Design, New York. Yonkers, N. Y.

63. Portrait of Geo. Washington.

King, F. S., born in Maine. Pupil of John Orr. Roseville, N. J.

64. Paul Revere.
65. Isaiah L. Thomas, esq.
66. Book Plate of the Printer's Devil.
67. The Golden Galleon.

Kingsley, Elbridge, born at Cincinnati, Ohio. Pupil of Cooper Union, New York. Hadley, Mass. .

68. Autumn Evening (after D. W. Tryon).
69. Old Homestead (after J. Francis Murphy).
70. Springtime (after D. W. Tryon).
71. Tragedy of Spring (original).
72. New England Elms (original).

- Kruell, Gustav, born at Duesseldorf, Germany. Pupil of R. Brendamour. East Orange, N. J.
- 73. Abraham Lincoln.
 - 74. Gen. William T. Sherman.
 - 75. Gen. Robert E. Lee.
- Miller, William, born at New York. Pupil of Frank Leslie's Publishing House. New York.
- 76. Portrait of an Unknown Man.
 - 77. Confectioner.
 - 78. Moonlight.
 - 79. Maine Coast.
- Northcote, Stafford M., born at Brooklyn, N. Y. Pupil of E. Heinemann, Professor Boyl. New York.
- 80. Japanese Romance.
- Pennell, Joseph, born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts. London, England, and Philadelphia.
- 81. The Devil of Notre Dame.
 - 82. The Most Picturesque Place in the World.
 - 83. Aquatints of London.
- Powell, Caroline A., born at Dublin, Ireland. Pupil of J. W. Linton and Timothy Cole. Cambridge, Mass.
- 84. Gorilla and Circassian Girl.
 - 85. Holy Night.
 - 86. Windmill.
 - 87. In the Sun.
- Putnam, S. G., born at Nashua, N. H. Pupil of H. W. Herrick, Frank French, and E. J. Whitney, Brooklyn Art Association and Art Students' League. Oredell, N. J.
- 88. A Street Musician.
 - 89. Princess Marie of Austria.
 - 90. The King's Messenger.
 - 91. Mirabeau and the King's Messenger.
- Schladitz, E., born at Leipzig, Germany. New York.
- 92. Geo. Washington.
 - 93. Queen Louise.
- Schwartzburger, C., born at Leipzig, Germany. Brooklyn, N. Y.
- 94. Arrival of High Chinese Authorities (after drawing).
 - 95. An Arrest in the Village (after painting).
 - 96. The Chew Mansion (after H. Penn).
- State, Charles, born at Montreal, Canada. Pupil of John H. Walker. New York.
- 97. Dumond's "Holy Family."
 - 98. Preparing for the Final Dance (after Castaigne).
 - 99. Office of the Hebrew United Charities.
 - 100. Tyrolean Village (after Louis Loeb).
- Tinke, John, born at New York. Pupil of J. D. Felter. New York.
- 101. A Swineherd of the Danube.
- Wellington, Frank H., Passaic, N. J.
- 102. The Sea Fight (after Howard Pyle).
 - 103. Holland Landscape (after W. H. Ranger).
- Wolf, Henry, born in Alsace, Germany. Pupil of Jacques Levy. New York.
- 104. Miss Beatrice Goelet (after Sargent).
 - 105. Cynthia (after Cecilia Beaux).
 - 106. Reverie (after Cecilia Beaux).
 - 107. La Bernoise (after Dagnan-Bouveret).

Wolf, Henry—Continued.

108. Le Crépuscule (after Alexander Harrison).

109. The Evening Star (original).

110. Un Canal en Artois (after J. C. Cazin).

111. Through the Looking Glass (after J. A. Weir).

Whistler, J. McNeill.

112.

113.

114.

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118.

119.

120.

121.

Etchings.

CLASS 9.—*Sculpture and engravings upon medals and gems.*

Barnard, George Grey, born at Bellefonte, Pa. Pupil of Art Institute, Chicago. New York.

1. God Pan.

2. The Two Natures.

Barnhorn, Clement J. Pupil of Mercié, Peuch, Bouguereau, Ferrier, Académie Julien. Cincinnati, Ohio.

4. A Magdalen.

Bartlett, Paul W., born at New Haven, Conn. Pupil of Fremiet. St. Leu, Seine-et-Oise, France and New Haven, Conn.

5. Statue of Michel Angelo.

Beveridge, Kuehne, born in Springfield, Mass. Pupil of O'Donovan and Rodin. Paris, France.

6. Veiled Venus.

7. Wm. A. Chandler (bust).

Bitter, Karl, born at Vienna, Austria. Pupil of Vienna Academy and Edmund Hellner, Weehawken, N. J.

8. Dancing Children (fountain; bronze).

9. Boy Stealing Geese (fountain; bronze).

Borglum, Solon H., born at Ogden, Utah. Pupil of Louis Rebisson and Fremiet. Paris and Cincinnati, Ohio.

10. Lame Horse.

11. Horse with Colt in Wind.

12. Horse and Indian.

Brenner, Victor David, born at Shavly, Russia. Pupil of Louis Oscar Roty. Paris and New York.

13. Panel with five medallions.

Brooks, Richard E., born at Braintree, Mass. Pupil of T. H. Bartlett and Injalbert. Paris and Boston, Mass.

14. Statue of Colonel Cass.

15. O. W. Holmes.

16. The Wave.

Calder, Alexander Sterling, born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts, Chapu and Falguière. Philadelphia, Pa.

17. Narcissus.

Dallin, Cyrus E., born at Springfield, Utah. Pupil of Chapu and Damp. Boston, Mass.

18. Medicine Man.

Flanagan, John, born at Newark, N. J. Pupil of Ellen Kitson, Joseph Smith, Henri Chapu, Falguière. Paris.

19. Swift Runners.

20. Ten medallions in metal.

21. Eagle for top of dome of United States Pavilion.

22. Decorative motive crowning angles of United States Pavilion.

23. Head of Athlete.

French, Daniel C., born at Exeter, N. H. Pupil of Thomas Ball. New York.

24. Equestrian statue of General Washington.

Gelert, Johannes Sophus, born in Schleswig, Germany. Pupil of Royal Academy of Fine Arts. New York.

25. The Little Architect (marble).

Grafly, Charles, born at Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts, Chapu, Dampt. Philadelphia, Pa.

26. The Symbol of Life.

27. From Generation to Generation.

28. Portrait of Mrs. Chas. Grafly.

29. Portrait of My Mother.

30. Vulture of War.

Harvey, Eli, born at Ogden, Ohio. Pupil of Lentz, Noble, Rebisson, Constant, Lefebvre, Doucet, Delance, Chaillou, Fremiet. Paris, and Cincinnati, Ohio.

31. Lion Cubs.

Herring, Miss Mabel C., born at Boothbay, Me. Pupil of Merson, Collin, St. Gaudens, and MacMonnies. Paris, and Boothbay, Me.

32. Echo.

Kitson, Henry Hudson, born at Huddersfield, England. Pupil of Bonnassieux. Boston, Mass.

33. Queen Elizabeth, of Roumania (Carmen Sylva; marble).

Lucas, Albert P. Paris.

34. Sambo.

MacMonnies, Frederick, born at Brooklyn, N. Y. Pupil of Augustus St. Gaudens, Falguière. Paris.

35. Bacchante.

36. Sir Henry Vane.

37. Shakespeare.

38. Two Groups Horses.

39. Group Navy.

40. Group Army.

41. Venus and Adonis.

41. A Cupid; Boy with Duck.

MacNeil, Carol Brook, born at Chicago, Ill. Pupil of Art Institute of Chicago, Taft, MacMonnies, and Injalbert. Paris, France.

42. Fiasco Holder (bronze).

43. Samovar (bronze).

44. Giotto Giovane (bronze).

MacNeil, H. A., born at Chelsea, Mass. Pupil of Henri Chapu, Falguières. Paris, and Boston, Mass.

45. The Sun Vow.

46. Last Act of the Moqui Snake Dance.

47. Spandrels on Portico of the United States Building.

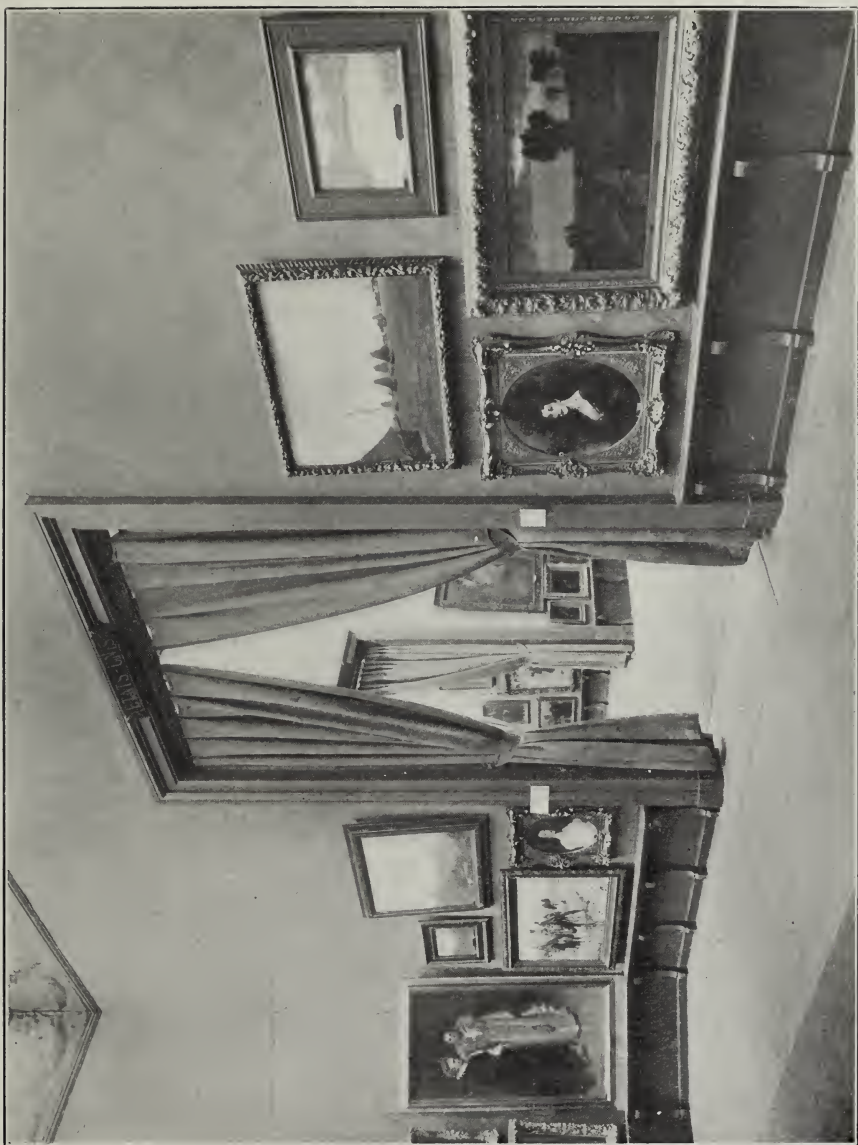
Murray, Samuel, born at Philadelphia, Pa. Pupil of Thomas Eakins. Philadelphia, Pa.

48. Portrait of Benjamin Eakins, Esq.

- Peddle, Caroline C., born at Terre Haute, Ind. Pupil of Augustus St. Gaudens, Kenyon Cox. Paris, and Terre Haute, Ind.
 49. Bronze Clock.
- Proctor, A. Phimister, New York. Pupil of Peuch and Injalbert. New York.
 50. Quadriga for United States Pavilion.
 51. Indian Warrior.
 52. The Challenge Elk.
 53. Standing Puma.
 54. Standing Puma, pendant.
 55. Panther, "Fate."
 56. Young Fawn.
 57. Panther.
 58. Dog with Bone.
- Rondebust, J. H., New York.
 59. The Wrestlers.
- St. Gaudens, Augustus, born at Dublin, Ireland. Pupil of Cooper Institute and National Academy of Design, and the École des Beaux Arts. New York.
 60. Equestrian Statue of Gen. Sherman with Victory.
 61. High Relief—The Shaw Memorial.
 62. Angel with the Tablet.
 63. The Puritan.
 64. Frame with Medallion (portraits).
- Scudder, Janet, born at Terre Haute, Ind. Pupil of Lorado Taft and MacMonnies. Paris, France.
 65. Decorative Panel for Music Room.
- Simons, Amory C., born at Charleston, S. C. Pupil of Dampy, Peuch. Paris, and Charleston, S. C.
 66. Surprise.
- Tilden, Douglas, Oakland, Cal.
 67. Football Players.
- Vonnoh, Mrs. Bessie Potter, born at St. Louis, Mo. Pupil of Art Institute, Chicago. Rockland Lake, N. Y.
 68. A Young Mother.
 69. Girl Dancing.
- Yandell, Enid, born at Louisville, Ky. Pupil of Philip Martiney, MacMonnies, and Rodin. Paris, and Cincinnati, Ohio.
 70. Mermaid and Fisher Boy.

CLASS 10.—*Architecture.*

- Almirall. (See Ingle.)
- Andrews, Jaques & Rantoul, Boston, Mass.
 1. House at Brookline, Massachusetts.
- Babb, Cook & Willard, New York.
 2. Building for the DeVinne Press, New York.
- Berg, Charles I., New York.
 3. Gillender Building, New York.
- Boring and Tilton, New York.
 4. Bureau of Immigration at Ellis Island, New York.
- Brite & Bacon, New Haven, Conn.
 5. Club House, New Haven, Connecticut.
- Burnham, D. H., Chicago, Ill.
 6. Masonic Temple, Chicago.
 7. Theatre and Office Building, Chicago.
 8. Illinois Trust Company, Chicago.



B-5. WEST SIDE OF GALLERY B, LOOKING TOWARD GALLERIES A AND D.



B-6. NORTH SIDE OF GALLERY C, LOOKING TOWARD GALLERY B.

Carrere & Hastings, New York.

9. Hotel Ponce de Leon, St. Augustine, Florida.

10. New York Public Library.

11. Benedict House, Connecticut.

12. Residence of Henry T. Sloane, New York.

Clas. (See Ferry.)

Coolidge and Goustiaux, Chicago.

13. United States Pavilion, Paris Exposition.

Cope & Stewardson, Philadelphia, Pa.

14. House of Mr. John Sims, Laverock, Pennsylvania.

15. School for the Blind, Overbrook, Pennsylvania.

16. Dormitories of the University of Pennsylvania, Philadelphia, Pennsylvania.

Cram, Goodhue & Ferguson, Boston, Mass.

17. Church at Ashmont, Massachusetts.

Day, Frank Miles, & Brother, Philadelphia, Pa.

18. The Crozer Building, Philadelphia.

19. House of C. W. Bergner, Ambler, Pennsylvania.

20. House on Locust St., Philadelphia, Pennsylvania.

21. Horticultural Hall, Philadelphia, Pennsylvania.

Eyre, Wilson, jr., Philadelphia, Pa.

22. House of Craig Heberton, Camp Hill, Pennsylvania.

23. House of Charles L. Boree, Jenkintown, Pennsylvania.

24. Cottage, Lehman St., Germantown, Pennsylvania.

25. A Broker's Office, Philadelphia.

Ferry & Clas, Milwaukee, Wis.

26. Milwaukee Public Library.

Flagg, Ernest, New York.

27. Singer Building, New York.

28. Scribner Building, New York.

Hardenberg, H. J., New York.

29. Hotel Waldorf-Astoria, New York.

Hewlet. (See Lord.)

Heydel & Shepard, New York.

30. } Church at Scarborough (two views).
31. }

Hull. (See Lord.)

Hunt, R. M., New York.

32. Residence of John Jacob Astor, New York.

33. Biltmore, Country Residence of George Vanderbilt, Asheville, North Carolina.

Ingle and Almirall, Binghamton, N. Y.

34. Town Hall, Binghamton.

Jaques. (See Andrews.)

Kimball. (See Walker.)

Kimball & Thompson, New York.

35. Manhattan Life Building, New York.

Lord, Hewlett & Hull, New York.

36. Cedarhurst, House at.

37. Longfellow, A. W. City Hall, Cambridge, Massachusetts.

MacKim, Mead & White, New York.

38. University Club, New York.

39. Boston Public Library.

40. Columbia College Library, New York City.

Morris. (See Walker.)

Peabody & Stearns, Boston, Mass.

41. Wheatleigh, Lenox, Massachusetts.

Post, George B., New York.

42. Union Trust Building, New York.

Price, Bruce, New York.

43. American Surety Building, New York.

Rantoul. (See Andrews.)

Reid Brothers, San Francisco, Cal.

44. Claus Spreckels Building, San Francisco, California.

Schweinfurt, A. C., San Francisco, Cal.

45. Hearst House, California.

Shepard. (See Hayden.)

Shepley, Rutan & Coolidge, Boston, Mass., and Chicago, Ill.

46. Ames Building, Boston.

47. Porch of Trinity Church, Boston.

48. House in Dedham, Massachusetts.

Thompson. (See Kimball.)

Vaughan, Henry, Boston, Mass.

49. Interior of Chapel of St. Paul's School, Concord, New Hampshire.

50. Exterior of Church, New Haven. Connecticut.

Walker & Kimball, Boston, Mass.

51. Omaha Exposition.

Walker and Morris, New York.

52. Bronxville, New York.

Wheelwright & Haven, Boston, Mass.

53. Bowdoin School, Boston.

54. Brighton High School, Brighton, Massachusetts.

Whitney, Warren, New York.

55. New York Yacht Club.

NEW YORK, *February 15, 1901.*

SIR: I have the honor to submit the following report upon the administration of the department of fine arts of the United States Commission to the Paris Exposition of 1900, classified in the general regulations as Group II, together with a brief critical review of the various exhibits shown in the fine arts palace and adjoining grounds. But before proceeding with the report on the organization and operations of my department, I desire to make a brief general statement of the conditions existing when I commenced the work and what I hoped to achieve.

AMERICAN ART INSUFFICIENTLY APPRECIATED BY OUR OWN COLLECTORS.

Unfortunately many American artists have long felt that the only way to gain recognition at home was through success abroad, and to this end many have expatriated themselves, thus securing a standing with some American buyers, but at the cost of constant residence in Europe. While a few of the more prominent art dealers in the United States have shown themselves most loyal in their efforts to

secure a proper appreciation of American art, others have not hesitated to belittle everything produced by the artists who reside in the United States, and it is a fact that can not be too much insisted upon, that some of our wealthy collectors frequently fail to exercise ordinary discrimination when they pay enormous prices for paintings by foreign artists that may or may not be creditable works of art, and suffer the meritorious productions of their own countrymen to be passed by unnoticed.

FRENCH CRITICISM OF OUR FINE ARTS EXHIBIT IN 1889.

In the Exposition of 1889 a large majority of work in the United States section of fine arts was produced by men who had lived abroad and absorbed the artistic traditions of France, so that it was possible for M. Picard, the commissioner-general of the Paris Exposition of that year to affirm in his report with more or less justice that the exhibit of American art was but a reflection of that of France. It was not admitted that our exhibit demonstrated sufficient personality and originality to differentiate it from the current art of France.

FAVORABLE COMMENT ON OUR FINE ARTS EXHIBIT IN 1900.

With the above official comment in mind, it has been my endeavor to place before the world at the Paris Exposition of 1900 a collection of American art that could not justly be characterized in like manner, and thereby establish a new position for the United States as an art-producing nation. In support of these statements, I quote briefly from a letter which I recently received from M. Benédite, director of the National Museum of the Luxembourg:

* * * I have had no difficulty in observing in your brilliant exhibition a strong movement, unknown to us, less in contact with European centers, more local, and which no doubt marks the beginning of a really national school. You very justly make the same remark in the preface of your illustrated catalogue, and I take the liberty of confirming your judicious observation, as such had been my opinion before reading yours. You have in that group men who have the strength, the fire, and the personal character of really great masters. * * *

GROWTH OF THE FINE ARTS INSTITUTIONS IN THE UNITED STATES SINCE 1889.

During the past decade the unparalleled progress of the United States in all things has been nowhere so noticeable as in the fine arts. Ten years ago there were very few institutions sufficiently well equipped to supply the ever-growing demands for education in art. It was then almost necessary that a student should go to Europe, not only to broaden his conceptions, but really to learn the technique of his profession. Paris, which was universally admitted to be the art center of the world, became the Mecca for most of our students, and

it is only natural that they should have acquired many of the methods and mannerisms of their masters. But since the Exposition of 1889 American art has to a great degree emancipated itself from foreign trammels and entered upon a career of its own, expressing American thought and reflecting American nature. To-day we have many well-equipped institutions in which the student can develop an artistic temperament, in which individuality is recognized and encouraged while the necessary methods of expression are being acquired. In view of these improved conditions I have been able to form an exhibition that has placed the United States among the foremost of art-producing nations. This statement is confirmed and the high average of our exhibit verified, not only by the records of the international jury, which has given the United States a greater number of awards for paintings than any other contributing nation, and a larger number than France herself in proportion to the number of their respective exhibits, but by the unexpected appreciation and approval of many distinguished artists and critics, representing the great art-producing nations of the Old World, whose criticisms were most complimentary and encouraging for the future of American art.

It was very generally acknowledged that our art exhibit was, after that of France, the most interesting, the most impressive, and the best installed; constituting a manifestation of art that was a revelation to the foreign critics and connoisseurs. If there had existed a doubt regarding the capabilities of American artists to produce an exhibition of works second to no other country in merit save France alone, this doubt was at once dispelled in a manner most flattering to our national pride.

Of the seven gold medals awarded us for painting, five were given to painters whose work is so characteristically American that the reproach of American art being but a reflection of French art can no longer be made.

FOREIGN PURCHASES OF AMERICAN WORKS OF ART.

It is interesting to note in this connection that already proposals have been received from art museums abroad and from foreign collectors for the purchase of works which were brought over from America, and that requests have been made to have many of them exhibited in the various art centers of Europe. The French minister of fine arts secured four paintings from our exhibit for his own collection, and the French Government made the following purchases for the national gallery of the Luxembourg: *Lulled by the Murmuring Stream*, by Ben Foster; *Portrait of the Artist's Mother*, by J. Humphreys Johnston; *Summer Night*, by Winslow Homer; *Sunday in Holland*, by Walter McEwen.

PROGRESS IN SCULPTURE.

In sculpture the progress made by Americans is still more remarkable. Not long ago the idea of taking sculpture to Paris was regarded in some quarters as absurd, it being maintained that it would only expose our weakness in this branch of the fine arts, but the fact that three of our most distinguished sculptors have received the grand prix, and that the French authorities granted us the most choice positions (see general plan), both in the grand palace and throughout the grounds, indicates the respect that our sculptors command. In 1889 our sculpture exhibit obtained one bronze medal, the highest reward received at that exposition, while this year we have secured, in addition to the three grands prix above alluded to, four gold medals, five silver medals, and numerous bronze medals. This exhibit, owing to the large size of most of the pieces, was composed chiefly of plaster casts, although we exhibited one of the largest bronzes shown at the Exposition, together with many of a smaller size, and a few works in marble.

The exhibits of our illustrators, architects, painters of miniatures, engravers, etc., while necessarily limited in extent, received universal approbation for originality and technical skill displayed.

MURAL PAINTING AND STAINED GLASS NOT SHOWN IN THE DEPARTMENT OF FINE ARTS.

Many of our most distinguished painters have devoted themselves almost exclusively to mural painting during the past decade, and owing to the magnitude and insurmountable difficulties attending the removal and exhibition of such works it was self-evident that this strong contingent could not be adequately represented. Had it been possible to secure any noteworthy examples of their work, the special classification adopted by the French Exposition authorities would have debarred them from the fine arts section and relegated them (under the head of "Decoration of private and public buildings") to the department of varied industries. In like manner the marvelous artistic results that have been attained in stained glass, a branch of the fine arts in which we lead the world, were placed in the same classification, which fact unquestionably prevented the superb representation that might otherwise have been made.

INADEQUATE SPACE.

It is a matter of great regret that the space allotted to the fine arts section of the United States exhibit at the present Exposition, although splendidly located, was inadequate, causing many of our ablest men to be insufficiently represented, and several important painters did not exhibit in consequence. But the policy which I

adopted in the beginning, and which I have tried to adhere to throughout, was not to further the interest of any individual artist directly, but that of our national art as a whole. With this in view I secured the appointment of many of our ablest artists in the various fields represented as my advisers, both in America and Europe, in whose judgment I had implicit confidence, forming juries before whom every creed and cult found sympathetic attention. I therefore believe that no phase of American art produced during the last ten years has been slighted, but that all phases are represented by the most characteristic examples obtainable. The splendid showing made by the men who work and dwell at home must command the especial attention and respect of our representative collectors and connoisseurs. The result in the United States should prove far-reaching and will probably mark an epoch in the history of American art.

APPROPRIATION FOR THE DEPARTMENT OF FINE ARTS.

I was honored by the appointment as director of Group II (fine arts) on your Commission, December 19, 1898, but for personal reasons I requested that my name should not be placed on the rolls of the Commission until April of the following year. The intervening months were devoted to a general survey of the ground and to placing myself in closer touch with the artists of the country. After visiting several of the art centers of the United States and carefully studying the situation from all points of view I submitted for your consideration an approximate estimate of the expense that would be necessary to conduct the affairs of my department on the lines I had laid down. You will remember that I based my plea for a liberal appropriation not only upon sentimental but upon practical grounds; for the commercial value of an artistic character in even the most ordinary productions is now recognized by every enlightened manufacturer, and the general cultivation of art interest among the people of all classes is of the greatest advantage to the country and its material prosperity. The appropriation was liberal, and I confidently believe has been justified by the results obtained through its expenditure. I am gratified to be able to further state that the disbursements of my department have come well within the amount allotted.

APPOINTMENT OF ASSISTANTS.

Mr. Charles M. Kurtz, of St. Louis, was appointed assistant director of my department on March 24, 1899. Mr. Kurtz rendered me most valuable assistance until October of the same year, when serious illness compelled him to tender his resignation. In the same month you appointed at my request Mr. Henry B. Snell, of New York, to fill the vacancy created by Mr. Kurtz, and Mr. H. Hobart Nichols, of Wash-

ington, D. C., as assistant in charge of the fine-arts catalogue. These gentlemen and a stenographer constituted the working force of my department, except during certain brief periods when the works of art were being solicited and installed and again at the close of the Exposition, when the additional services of Mr. C. C. Curran, assistant in painting, and Mr. John Flanagan, assistant in sculpture, were called into requisition for a short time. The care and protection of the section was intrusted to Mr. John F. Robbins, custodian, who was aided by three members of the uniformed United States guards.

ADVISORY BOARD.

I also deemed it wise to secure the advice and cooperation of men of established reputation in matters pertaining to art, so the first step in the organization of my department was the creation of an advisory board. It was my endeavor to make the appointments on this board cover the art interests of the entire country. An advisory board of thirteen gentlemen was therefore selected.

VARIOUS CIRCULARS.

On May 1, 1899, I issued the first circular to the artists of the country in which was announced the organization of the department of fine arts; the classification of Group II; the fact that the amount of space then allotted to the United States was 550 running feet; and suggested the necessity of arranging a small but thoroughly high-class exhibition; invited correspondence, and in short put those who were interested in possession of all the information I had at my command. From time to time I issued such other circulars as I deemed necessary to facilitate the work of the department. A very careful and exhaustive list of the more prominent artists was prepared, and a blank form was sent to each on which they were requested to designate the exhibits they intended to submit and to return the same to this department. After much careful consideration I completed the formation of the juries to pass upon all works submitted in Group II by artists residing in America. A separate jury was appointed for classes 8, 9, and 10, and three separate juries were created in class 7.

PRELIMINARY JURY AT CHICAGO.

On September 15, 1899, I issued a general circular in which the personnel of the juries and the date and place of their meeting was announced. This circular also contained the personnel of the advisory board and specific instructions to intending exhibitors, advising them how, when, and where to submit their work. It was also deemed advisable to form a special preliminary jury to convene in Chicago on October 20, 1899, to select from the work of Western artists there

presented to it the best examples, which were forwarded to New York to be submitted to the full jury for final judgment, thereby saving the artists the trouble and expense of sending their works to that city.

In October, 1899, a special circular to Western artists was issued, announcing the personnel of the preliminary jury and containing instructions and conditions under which exhibits would be received.

Special circulars were issued for the guidance of sculptors, miniature painters, and others.

DATE OF JURY MEETINGS.

The various juries in the United States convened in New York City on the following dates: Jury for paintings in oil, water color, and pastel, November 10 and 11, 1899; jury for illustrations and drawings, November 2 and 3, 1899; jury for miniatures, November 16, 1899; jury for etchings and engravings, November 2 and 3, 1899; jury for sculpture, November 5, 6, and 7, 1899.

On account of the risk and expense to artists, and the difficulty of transporting heavy pieces of sculpture from other cities to New York for examination, the jury for sculpture visited Philadelphia and Baltimore and selected works in those two cities. There was not enough work of importance presented from other cities to justify further visits.

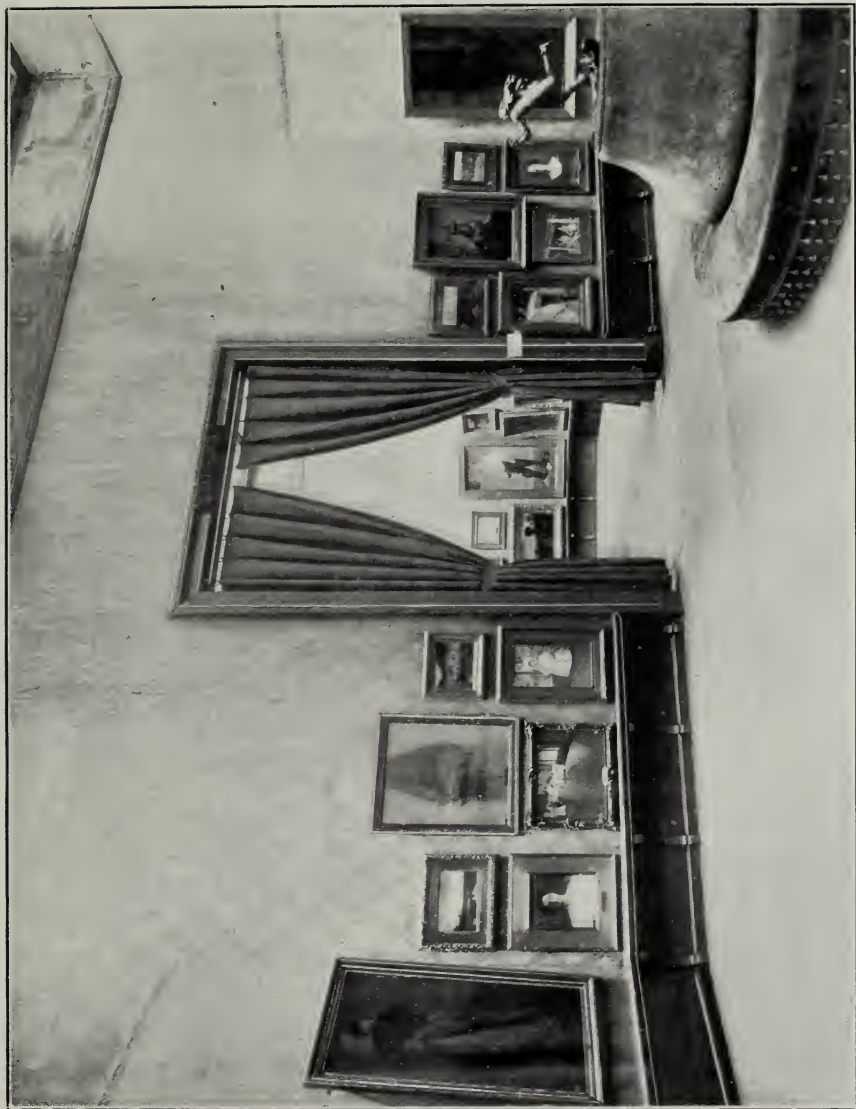
SPECIALLY SOLICITED WORKS.

Aside from the works accepted by the jury for painting, many notable pictures were specially solicited by a subcommittee of that jury, the paintings being owned by artists, private collectors, and various art institutions throughout the country. This feature of the work proved to be of the greatest importance and proceeded under the direction of Mr. Snell, whom I left in charge of the New York office when I sailed for Europe on November 28, 1899, to organize the work in Paris. Mr. Nichols sailed shortly afterwards in order to assist me.

JURY ARRANGEMENTS IN PARIS.

The general plan of operation followed in America was repeated in Paris, with the exception of a simplification of the juries and (as a matter of course) much less soliciting of privately owned works. As the greater part of the works submitted abroad were paintings and sculpture, two juries were considered sufficient, one for class 7, which comprised paintings in oil, water color, and pastel; drawings and illustrations; miniatures; engravings and etchings; lithographs, etc., and another jury for class 9, sculpture. No architectural work was submitted, so a jury for class 10 was unnecessary.

An exhaustive list of American artists resident in Europe was prepared, and a general circular, issued January 10, 1900, from the Paris



B-7. WEST SIDE OF GALLERY C, LOOKING TOWARD GALLERY B.



B-8. NORTHWEST CORNER OF GALLERY D, LOOKING TOWARD GALLERY A.

office, was sent them. This circular contained the personnel of the juries of selection which were to serve in Paris, with full instructions as to the methods and conditions under which works would be received. These two juries convened on the following dates: The jury for classes 7 and 8 on February 3, 4, 5, 1900; and the jury for class 9 during the latter part of February, 1900.

The greater part of the works submitted were from artists residing in France, although some few works were received from American artists living in England and Holland.

NUMBER OF EXHIBITS.

The total number of exhibits accepted and shown in the United States department of fine arts was 588, divided as follows: Class 7 (paintings in oil, water color, and pastel; drawings and illustrations, miniatures), 342; class 8 (etchings and engravings), 121; class 9 (sculpture and medallions), 70, and class 10 (architecture), 55.

Class 7 was again subdivided into A, B, and C (paintings in oil, water color, and pastel); D (drawings and illustrations); E (miniatures). In A, B, and C there were 255 exhibits; in D, 46 exhibits, and in E, 41 exhibits.

The total percentage of exhibits in class 7 by artists residing in the United States was 73 per cent.

INSURANCE.

Insurance was secured in England to the amount of \$421,850 to cover the entire exhibit against every conceivable condition of loss or injury (see form of receipt given to owners of works of art), from the time of its official reception by the Commission until its return to the respective owners in the United States and abroad. This amount may appear excessive; but, in view of the facts that the works borrowed from institutions and citizens constituted the most important part of the exhibit, it can be easily understood that a liberal insurance valuation was necessary. The premiums paid by the Commission amounted to \$5,043.50, an exceedingly low rate when the risks provided against and the lengthy period covered are taken into consideration, and far less than it would have been possible to secure less satisfactory insurance in the United States. It is a source of mutual satisfaction, both to this department and to the insurance companies interested, that at the time of closing this report the only claim presented for damages under these policies is one of \$200.

LOCATION OF SPACE.

The space allotted to the United States section in the grand palace of fine arts was about equal in extent and superior in point of location to that of any of the visiting nations. The space for the installation

of paintings was situated at the head of the grand staircase, adjoining that of Great Britain at one end and that of Japan at the other, and contained about 550 running feet of line. This space was subdivided into six rooms, with a balcony extending the full length and overlooking the great rotunda (see plan of United States galleries). On this balcony were installed the miniatures, engravings, etchings, illustrations, architectural exhibit, and some of the sculpture. The decoration of the balcony was the same as that of the galleries, the identical color and material being used. Decorative trees and shrubs were employed to beautify this space.

At the last moment we were granted 58 additional feet of line space on the ground floor, of which a seventh room was made, and for which I was indebted to M. Saglio, of the French fine arts administration. While our galleries were unsurpassed by any in point of lighting, the construction of the grand palace was generally admitted to be unsatisfactory not only in this respect, but from the very limited amount of available gallery space which the French architects had provided. This diminished hanging space was the cause of universal regret, seriously interfering with the best results in many foreign sections, and proved an effectual barrier to our strenuous efforts to secure the necessary space desired for the United States. The French section comprised considerably more than one-half of the great structure, affording ample room for hanging the pictures in groups with liberal spacing between. This admirable arrangement was not possible in most of the other sections, owing to the very limited space divided among the visiting nations.

INSTALLATION AND DECORATION OF THE UNITED STATES GALLERIES.

The installation of our exhibit and the decoration and furnishing of the galleries received much thought and careful consideration. The prevailing color used throughout the grand palace was red, so realizing that the use of a gray-green tone would immediately separate our exhibit from all others and would create a restful break in the monotony, a quiet gray-green, between sage and olive, was adopted. The walls were uniformly covered with a material especially woven, containing a delicate wreath design, and above this there was a painted frieze, especially designed, in which, among other ornaments, the national monogram was used. A heavy and handsome molding above the frieze finished the walls. The doorways were hung with portières of the same material with which the walls were covered. Heavy cocoa matting was used on the floor in front of the pictures, the rest of the floor being covered with squares of carpet of a grayish salmon tone, harmonizing perfectly with the walls. In the center of each room was placed a commodious circular divan upholstered with the prevailing shade of green. Surmounting each divan was a small piece of choice

sculpture in bronze. So successful was this scheme of color and arrangement that the consensus of opinion seemed to be that the United States section presented a more dignified, harmonious, and artistic appearance than any of the other nations.

The hanging of the works in classes 7, 8, and 10, above designated, was intrusted to a committee of six gentlemen, three representing the painters in Europe, and three those in the United States, with myself a member *ex officio*. This committee proved most efficient, and the exhibits were arranged with a view to tonality and general effect, giving the maximum of prominence to each individual exhibit with injury to none. The six galleries were devoted principally to oil paintings, although a few water colors and pastels were hung with them, the latter not being numerous enough to make a separate hanging practicable. The architectural exhibit consisted entirely of photographs of important structures of all kinds erected in the United States during the past ten years. This exhibit was collected and framed in five large panels by the jury of architects. The miniature exhibit, instead of being hung, was arranged in specially designed glass-topped cases of handsome construction. Eight of these were placed at even intervals along the balcony. In the center of the rotunda, by the side of the important exhibits of the French, the United States was granted the most desirable space in the whole building for its main exhibit of sculpture (see general plan), while some of the larger pieces were installed in effective places about the grounds (see general plan). The installation of this class was most imposing and created a profound impression upon all visitors to the Exposition.

DATE OF OPENING.

Notwithstanding the innumerable difficulties which arose from the fact that the grand palace was not finished in time, and that a portion of our space was only vacated by the French workmen the day preceding the official opening, the United States section presented a most finished aspect when President Loubet made his formal visit, on the occasion of the opening of the art palaces on May 2, 1900.

SHIPMENT OF EXHIBITS FROM THE UNITED STATES.

The assistant director, Mr. Snell, aided by Mr. Curran, superintended the shipment of the United States exhibits accepted by the United States juries in all classes. Most of these exhibits were forwarded by the United States cruiser *Prairie*, which sailed from New York to Baltimore and thence to Rouen, France, arriving in April, 1900. Mr. Nichols superintended the unloading and reshipment to Paris. The exhibits arrived in good order with the single exception of a slight damage to one of the paintings.

After collecting the solicited pictures (such as were secured too late to go by the *Prairie*), and shipping them through Sheldon & Co., New York, by a French line steamer, Mr. Snell closed the New York office and arrived in Paris early in March, 1900.

EXHIBITS SECURED IN ENGLAND AND FRANCE.

The pictures secured in England were collected and shipped by Dicksee & Co., of London, and the exhibits collected in France were handled by MM. Guinchard & Fourniret, who were also employed in the final transportation to and installation of the works in the grand palace of fine arts.

RETURN OF EXHIBITS.

All of the art exhibits returned to the United States were shipped under the direction of Mr. Snell by the United States cruiser *Prairie*, which sailed from Havre on January 10, 1901, and arrived at New York on the 24th of the same month. They were returned to their various owners in the United States through the firm of W. S. Budworth & Son:

FINE-ARTS CATALOGUE.

Mr. Nichols devoted a large part of his time to the compilation and editing of a special illustrated catalogue of the fine-arts exhibit. This catalogue was published by the firm of Noyes, Platt & Co., of Boston, Mass., at their own expense and risk, the entire proceeds of the same accruing to them. This department sanctioned its publication and furnished the text and the material for the illustrations. Great credit is due to that firm for the satisfactory and painstaking manner in which they carried out their part of the work, which unfortunately resulted in some pecuniary loss to them, owing to the general disinclination of the public to purchase a high-class catalogue.

Mr. Nichols was sent to Boston on April 15, 1900, to superintend its publication, returning to Paris on May 25.

ORGANIZATION AND WORK OF THE JURIES IN GROUP II.

In class 7 (paintings in oil, water color, and pastel; drawings and illustrations; miniatures) the United States was allotted two jurors, and in class 8 (etchings, engravings, etc.), class 9 (sculpture and medals), and class 10 (architecture), one juror each. This allotment was not in relative proportion to the size and importance of our respective exhibits, nor was it in strict conformity with what we had been led to expect from the French regulations as originally announced. The French had a decided majority on all juries and filled the places of all temporary absentees with their own supplementary jurors, the other

important nations not being allowed these substitutes. No country except France was represented by more than two jurors, and while we had the same number of jurors as the other great nations, we had less than at the Exposition of 1889 when our exhibit was smaller and of less importance. Thus, France had in 1889, in class 7, 26 titular and supplementary jurors, while the United States had 4. In 1900 France had 39 and we had only 2.

The juries met early in June, and were occupied for several weeks with the work of examining and voting on the exhibits of the various countries. The decisions arrived at by the juries in class 9 (sculpture and medals) and class 10 (architecture) were regarded as eminently satisfactory, and while the total results in class 7 (paintings in oil, water color, and pastel; drawings and illustrations; miniatures) were most flattering, as more gold medals and, collectively, more medals of all grades were given to the United States than to any other foreign nation, still it was felt that some of our painters should have received medals of a higher grade than they did. The results in class 8 (etchings, engravings, etc.) were not fully up to the expectations of those who have followed the progress of wood engraving in the United States.

Owing to the late date on which the French authorities announced the number of jurors that would be allowed us to represent our section, it was found necessary to make the selections from men who were then in Paris. The following jurors were appointed in Group II to represent the United States: Alexander Harrison and F. D. Millet, class 7; John W. Alexander, class 8; Paul Bartlett, class 9; Thomas Hastings, class 10. Too much credit can not be given to these gentlemen for unremitting and intelligent labors for the welfare of their countrymen. They were all deeply interested in the cause of American art and all spoke the French language with fluency—a most essential requisite for the positions they held.

At the Exposition of 1889 we received in painting the following awards, viz: Two grand prix, 4 gold medals, 14 silver medals, 38 bronze medals, and 24 honorable mentions, while in 1900 the record was 2 grand prix, 7 gold medals, 17 silver medals, 42 bronze medals, and 39 honorable mentions.

Although we were awarded one grand prix for sculpture in 1889, it was subsequently withdrawn for technical reasons, so that the total record of awards in that class in 1889 consisted of 1 bronze medal and 4 honorable mentions, whereas in 1900 we have the following list to our credit: Three grand prix, 4 gold medals, 5 silver medals, 5 bronze medals, and 6 honorable mentions.

In architecture we received 2 gold medals, 8 silver medals, 3 bronze medals, as against nothing whatever awarded in 1889.

A complete list of the awards made to the United States in Group II will be found incorporated among the pages of this report.

There were no sittings of the group jury in the fine arts, and while every effort was made to secure a representation for the United States on the superior jury in the position of an honorary vice-presidency, the request was for some unexplained reason not granted.

In accordance with the agreement (referred to in the report of Mr. F. D. Millet), the decisions of the class juries were considered final in all cases except one—that of Mme. Cecilia de Wentworth, who, failing to obtain any recognition from the jury in class 7, received at the hands of the superior jury a bronze medal. An official protest was entered against this action, a translated copy of which will be found with this report.

The director of fine arts has interpreted the last official communication received from the French administration as indicating that this protest has been recognized, and that the decision of the class jury has been upheld.

A list of all the members of the international juries of award in Group II, as well as a full list of the awards granted the various competing nations, will be found elsewhere in this report.

In addition to the awards made by the international juries, the French Government further honored the United States art section by conferring the grade of officer of the legion of honor on Messrs. Alexander Harrison, John LaFarge, Augustus St. Gaudens, and myself, while the grade of chevalier of the same order was conferred on Messrs. John W. Alexander, Thomas Hastings, F. D. Millet, Julian Story, and J. Humphreys Johnston.

In closing this report I wish to acknowledge the valuable services and cooperation of the gentlemen and institutions, without whose aid I could not have succeeded in this difficult undertaking.

To my staff I am deeply indebted for the devotion and interest which they have always manifested, and for the intelligent manner in which they have performed their respective duties.

To the patriotic citizens and institutions, a list too lengthy to enumerate here, who so generously loaned their art treasures to further the cause of American art; to the members of the various juries and committees, both in the United States and in Paris, which selected and installed our exhibits, to whose faithful labors, wisdom, and experience much of the credit is due; to the gentlemen who represented the United States on the international juries, whose duty it was to see that the American artists received the rewards they justly merited, and who performed this duty so well; to yourself for sympathetic aid at all times and loyal support when potent influences and unexpected pressure seriously threatened the best interests of my department; and last, but not least, to the gentlemen connected with the French

fine arts administration, whose uniform courtesy and effective assistance can not be too highly commended, I am profoundly grateful. All were enlisted in the cause of American art. To all great credit is due.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Hon. FERDINAND W. PECK,
*U. S. Commissioner-General
to the Paris Exposition of 1900.*

FINE ARTS CIRCULAR NO. 1.

NEW YORK OFFICES, *May 1, 1899.*

To the painters, sculptors, architects, and others eligible as exhibitors in the United States fine arts section at the Paris Exposition of 1900:

The permanent organization of the department of fine arts of the United States Commission to the International Exposition to be held at Paris in 1900 is now complete. The United States Commissioner-General, the Hon. Ferdinand W. Peck, has appointed John B. Cauldwell, of New York, to be director of fine arts, and Charles M. Kurtz, of St. Louis, formerly assistant chief of fine arts at the World's Columbian Exposition, to be assistant director. The offices of the department of fine arts are in the Equitable Building, No. 120 Broadway, New York City.

Owing to an unforeseen delay on the part of the French Exposition authorities in assigning space in the palace of fine arts, it has been impossible heretofore to issue any preliminary information.

The "cimaise" (line space) which has been assigned to the United States fine arts section aggregates about 550 running feet (gross) for oil paintings, water colors, pastels, miniatures, architectural drawings, illustrations, engravings, etc.

The French Exposition authorities have not as yet definitely assigned space for sculpture and the other exhibits specified in class 9, Group II (sculpture and engravings on medals and gems). It is possible that some of the small exhibits in this class may be placed in the galleries in which the paintings will be shown, but the larger pieces and groups will probably be installed in the great glass-roofed court of the palace of fine arts.

The "cimaise" allotted to the United States is less than was assigned at the Paris Exposition of 1889, although the works of American artists are to-day both more numerous and more important than at the time of that Exposition. The total "cimaise," however, allotted to the fine arts sections of all nations at the Exposition of 1900 appears to be considerably less than that assigned in 1889. The object of the

Exposition authorities in thus reducing the allotment for fine arts is for the purpose of securing exhibits of high quality rather than of large quantity. In view, therefore, of this restriction in space, it will be seen that the lines will have to be rigidly drawn in the selection of exhibits, for while a very general representation of our artists is desirable, all must admit that it is for the interest of American art and artists that the United States section should be distinguished for the high quality of the work exhibited.

Much careful thought and attention has been given to the organization of the work of the department of fine arts. Meetings with artists and others interested in art have been held in New York, Boston, Philadelphia, Chicago, St. Louis, and Cincinnati, and a general expression and interchange of ideas has been gained by correspondence with artists in other cities. Further visits will be made to these cities and other art centers, and all inquiries and suggestions from those interested in the success of the exhibit will be received and answered from the New York offices of the department.

This department will be pleased to forward on request such additional information as may come into its possession from time to time.

The assistant director of fine arts will shortly go abroad to promote the work of this department and confer with American artists residing in Paris, Munich, London, and other European cities. He expects to be at the Paris office (No. 20 Avenue Rapp) during the latter half of May and the early part of June.

In the conduct of the work of this department it has been determined to form an advisory committee—not necessarily of professional artists, but men identified with American art interests—who will represent the various art sections of the United States, and to whom will be committed a general oversight of the interests of the department in their respective localities.

At a later date juries of selection will be created to pass upon all exhibits named under class 7 (paintings, cartoons, drawings). Probably there will be two of these juries in the United States—an eastern and a western jury—to be convened respectively in New York and Chicago, in which cities the principal offices of the United States Commission are located. A similar jury will be created in Paris.

In the constitution of the juries of selection in the United States, artists of the Eastern and Western cities will be associated on each jury, and arrangements will be made to enable many of the same artists to serve on both juries, thus establishing a uniform standard of selection.

The Paris jury will have representatives from London and possibly from some other art centers. It has not yet been fully determined in what manner exhibits under class 8 (engravings and lithography) and class 10 (architecture) will be selected.

There will be two juries for sculpture, one in the United States and



B-9. SOUTHEAST CORNER OF GALLERY E, LOOKING TOWARD GALLERY F.



B-10. EAST SIDE OF GALLERY D, LOOKING TOWARD GALLERIES E AND F.

another in Paris, to which must be submitted all proposed exhibits in class 9 (sculpture and engravings on medals and gems).

Inasmuch as many of the sculptors may desire to put their designs into larger and more permanent form (which will require time), an effort will be made to create the jury for this class at an early date.

This department hopes to issue a special circular to the sculptors during the month of May, provided additional information is forthcoming from the French Exposition authorities relative to the space and installation to be allotted this class.

It is proposed to form a hanging or installation committee in Paris, which in its personnel will represent American artists living abroad as well as those residing in the United States.

Another general circular will be issued at a later date, probably in September, giving further information and regulations, announcing the appointments for the several juries of selection, and specifying the latest date when works may be submitted to the juries of selection in the United States. It is probable that the juries in the United States will meet during the month of November, 1899. The jury in Paris will meet at a later date.

The aim of this department is to secure for the United States exhibit at Paris a collection of works representing the highest achievements of our artists produced since May 1, 1889, and in this aim it is hoped that the department of fine arts will have the hearty cooperation of the artists of the United States and of all persons who are interested in the future of American art.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

GROUP II.—DEPARTMENT OF FINE ARTS.

[From the French classification.]

CLASS 7.—*Paintings—Cartoons—Drawings.*

Paintings on canvas, wood, metal, enamel, porcelain, faience, and on various preparations, by all direct methods, in oil, wax, tempera, etc. Water colors, pastels, cartoons for frescoes, tapestries, and stained glass. Drawings of all kinds.

CLASS 8.—*Engraving and lithography.*

Engravings printed in one or more colors. Lithography with crayon or brush; chromolithography.

CLASS 9.—*Sculpture and engraving on medals and gems.*

Sculpture and bas-reliefs of figures and animals. Models in plaster, clay, or wax. Originals and reproductions in stone, marble, bronze, wood, ivory, metal, etc.

CLASS 10.—*Architecture.*

Drawings, photographs, and models of completed buildings (public or private).
 Designs for buildings. Restorations from ruins or from descriptions.

This group comprises only fine arts. A special place is reserved in other groups for decorative arts. The list of exhibitors receiving awards in the industrial arts will be divided into two sections; one for designers of drawings, cartoons, models in clay, etc., and the other for manufacturers.

The contemporaneous exposition is open only to works by French and foreign artists which have been completed since May 1, 1889.

Owing to the fact that the space allotted to the fine arts department is extremely limited, it is not likely that any artist can be represented by more than one or two works.

FINE ARTS CIRCULAR NO. 2.

NEW YORK OFFICES, *September 15, 1899.*

To the painters, sculptors, architects, and others eligible as exhibitors in the United States fine arts section at the Paris Exposition of 1900:

As promised in the first circular sent out by this department last May, another general circular is now issued announcing the juries of selection and giving other data of importance to intending exhibitors.

Space.—The space at present assigned to the United States in the galleries and corridors of the grand palace of fine arts is well located, being easy of access and adjoining that of two of the foremost art producing nations.

From plans in the possession of this department, the arrangements for lighting the galleries, which will be open only during the daytime, appear to be satisfactory.

Blanks.—The blanks which were mailed with the first circular have been very generally filled out and returned. For the convenience of intending exhibitors who have neglected this matter a similar blank is again inclosed with the request that they fill out and return the same to this office before October 10. Those who have already sent in blanks and desire to change them will have the privilege of substituting amended blanks up to October 10.

Separate blanks for each class.—Those desiring to exhibit in two or more classes should apply immediately to this department for additional blanks, as it is desirable that a separate blank be used for each class and also for each subdivision of class 7, as follows: (A) Paintings in oil, water colors, and pastels; (B) Drawings and illustrations; (C) Miniatures.

Third circular.—A third general circular will be issued about October 15, giving detailed instructions to be observed in submitting proposed exhibits to the various juries (except that of sculpture) convening in New York, and additional information not obtainable at present.

It will be mailed only to those who return completed blanks on or before October 10, or who apply direct to this office for the circular.

Sending exhibits to juries.—All proposed exhibits in the department of fine arts (except sculpture) must be delivered at the building of the American Fine Arts Society, 215 West Fifty-seventh street, New York, or at the Art Institute, Chicago, at the expense of the sender. Works in cases will not be received. All exhibits sent from outside these cities should be consigned to some agent who will unpack and deliver them to the bureaus of reception.

Artists' agents.—Among those who will act in the capacity of artists' agents are: Wm. S. Budworth & Son, 424 West Fifty-second street, New York; Thomas A. Wilmurt & Son, 54 East Thirteenth street, New York; Artists' Packing and Shipping Company, 139 West Fifty-fourth street, New York; F. A. Bryden & Co., 331 Wabash avenue, Chicago.

Insurance.—It is suggested that a moderate valuation be stated for insurance purposes.

Eligible exhibits.—In view of the limited space at the disposal of this department, works to be accepted must be of a high order of merit, and must have been produced since May 1, 1889, by a citizen of the United States.

Accepted exhibits shipped.—All exhibits accepted and taken to Paris will, at the close of the Exposition, be returned free of expense to such agent as the owner may designate in Chicago or New York.

Rejected works.—Owners of works which fail of favorable action by the juries above mentioned will be notified to that effect, and they should arrange to have such works removed from the galleries where the examination took place within one week from the date of such notice, or said works will be placed in storage at the cost and risk of the owner.

Installation in Paris.—The installation of all works of art (except sculpture) admitted to the United States section will be under the direct supervision of the director of fine arts and a special committee appointed by him for that purpose, which in its personnel will represent American artists residing in the United States as well as those living abroad.

Regulations.—Every person who becomes an exhibitor thereby agrees to conform strictly to the regulations established by the French Exposition authorities and by the Commissioner-General of the United States.

Catalogue.—It is intended to issue a special illustrated catalogue for the United States department of fine arts.

National advisory board.—A national advisory board has been appointed, which will be consulted regarding the general policy and administration of this department, and the several members thereof

will have a general supervision of local interests in their respective districts. This board consists of the following gentlemen: Thomas Allen, Boston; J. W. Beatty, director Carnegie Art Institute, Pittsburgh; D. H. Burnham, Chicago, director of works at the World's Fair, 1893; Howard Russell Butler, president American Fine Arts Society, New York; Thomas B. Clarke, New York; Walter Cook, New York; J. Templeman Coolidge, jr., Boston; J. H. Gest, assistant director Museum of Fine Arts, Cincinnati; C. L. Hutchinson, president Art Institute, Chicago; Halsey C. Ives, director Museum of Fine Arts, St. Louis; Samuel H. Kauffman, president Corcoran Art Gallery, Washington, D. C.; Harrison S. Morris, managing director Academy of Fine Arts, Philadelphia:

NATIONAL JURIES.

Painting (A).—The national jury for painting will convene November 10 at the building of the American Fine Arts Society, 215 West Fifty-seventh street, New York City, where works enumerated under class 7 (except miniatures, drawings, and illustrations) will be passed upon. This jury will consist of the following artists: Cecilia Beaux, Edwin H. Blashfield, J. G. Brown, William M. Chase, Ralph Clarkson, Frederick Dielman, Frank Duveneck, Winslow Homer, H. Bolton Jones, John La Farge, George W. Maynard, H. Siddons Mowbray, Edward Simmons, T. C. Steele, Edmund C. Tarbell, D. W. Tryon, Frederic P. Vinton, R. W. Vonnoh, J. Alden Weir, C. H. Woodbury, E. H. Wuerpel.

Preliminary Chicago jury.—To relieve artists residing in the Western States from the expense of sending their proposed exhibits to New York, a preliminary jury will be organized to meet at the Art Institute in Chicago on October 20. It will pass upon all works in classes 7 and 8 that are submitted to it, and forward those selected by it to New York to be finally judged by the national jury. All works selected by this preliminary jury will be transported to New York, and those not chosen by the national jury will be returned to Chicago at the expense of the Commission. But this arrangement will not prevent a Western artist from submitting his proposed exhibit direct to the New York jury. In this case, however, the cost of transportation must be defrayed by the artist himself, and the exhibit delivered uncased at the building of the American Fine Arts Society, 215 West Fifty-seventh street, New York.

This preliminary jury will be composed of the Western members of the national painters jury, together with three or four members of that jury residing in the East. The names of those to be selected from the East will be announced at a later date.

Artists who send to the Chicago jury.—Artists intending to submit their works to the above jury should communicate with this office not later than October 5, when they will receive a printed notice advising them of the regulations to be observed for submitting exhibits at that center.

JURIES FOR ILLUSTRATIONS AND DRAWINGS, ETCHINGS AND ENGRAVINGS, AND MINIATURES.

There have been three special juries chosen to pass upon all exhibits in these classes submitted by artists resident in the United States.

Jury for illustrations and drawings (B).—Otto H. Bacher, B. West Clinedinst, A. B. Frost, Howard Pyle, William A. Rogers, William T. Smedley.

Jury for miniatures (C).—William J. Baer, Laura C. Hills, I. A. Josephi, and another to be appointed later.

Jury for etchings and engravings (D).—Frank French, Charles A. Platt, James D. Smillie, Henry Wolf, and another to be appointed later.

These three juries will meet at the building of the American Fine Arts Society, 215 West Fifty-seventh street, New York City, early in November.

Exact dates and further information will be mailed October 15 to all those who return blanks to this office prior to October 10.

FOR THE CONSIDERATION OF ARCHITECTS RESIDING IN THE UNITED STATES.

The jury for the architectural exhibit will convene at the building of the American Fine Arts Society, 215 West Fifty-seventh street, New York City, November 4.

Jury for architecture (H).—John M. Carrere, Frank Miles Day, Cass Gilbert, William R. Mead, R. S. Peabody.

Character of exhibit.—Owing to the very limited space allotted to exhibits in this class, it is expected that not more than ten or twelve sets of plans can be shown to advantage. It will, therefore, be the purpose of this department to secure such exhibits as will illustrate types of constructions essentially characteristic of recent developments in the architecture of the United States, such as city, suburban, and country houses, office buildings, etc.

No plans that do not represent structures actually built or contracted for will be considered.

FOR THE CONSIDERATION OF SCULPTORS RESIDING IN THE UNITED STATES.

There will be one national jury for sculpture and all proposed exhibits in class 9 in the United States. It will commence its labors about the 20th of October.

Jury for sculpture (E).—H. C. Adams, D. C. French, Charles Grafly, Bela L. Pratt, Lorado Taft, J. Q. A. Ward.

In view of the great difficulty in moving large exhibits in this class, it is the intention of the director of fine arts that this jury shall visit some of the more prominent art centers where proposed exhibits of large size can be examined.

Photographs of sculpture.—It is suggested that those who desire to exhibit in this class, and whose works are not in New York City, send photographs of their proposed exhibits to this office at their earliest convenience, said photographs to show the proposed exhibits from different points of view. Such photographs will be placed before the jury to aid it in determining places to be visited.

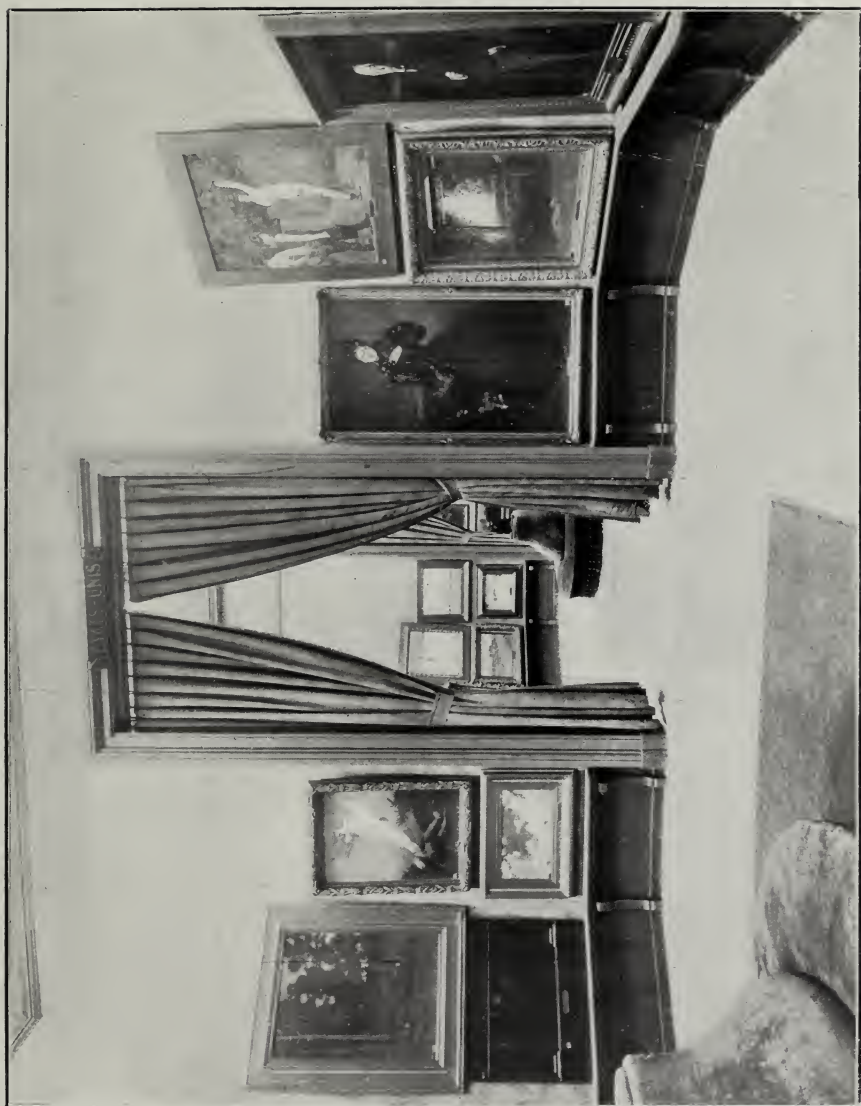
Special circular to sculptors.—A scheduled plan for the work of this jury will be issued about October 10 to all intending exhibitors in this class whose names are now listed, or to those who may hereafter apply; and at the same time a special circular will be mailed to them, imparting essential information regarding the method of examination and plans for the boxing and transportation of exhibits in this class.

Blanks.—It is particularly requested that all sculptors who have not already filled out and returned their blanks will do so at the earliest possible date.

It is regretted that this department has been unable to issue the special circular to sculptors conditionally promised last May, owing to the fact that important and necessary information regarding the installation in this class was, and is still, unobtainable from the French authorities.

Installation and size.—This jury will be instructed to discriminate most rigidly in the selection of a small but thoroughly representative and high-class exhibit, in the belief that the United States will thereby have a far stronger claim for a good installation on the ground floor of the grand palace of fine arts, as such installation will be under the direct control of the French authorities.

For American artists residing abroad—Paris juries.—Two juries will be convened in Paris, probably about January 15, 1900, to pass upon all proposed exhibits offered by American artists residing abroad. One of these juries will pass on all exhibits in classes 7 and 8, and the other on exhibits in class 9. A special circular will be issued from the Paris office, about the middle of December, to all intending exhibitors residing abroad. This circular will announce the two juries



B-11. WEST SIDE OF GALLERY F, LOOKING TOWARD GALLERY E.



B-12. VIEW IN GALLERY G (GROUND FLOOR).

above referred to, together with all information that will be essential for intending exhibitors in the United States section of fine arts residing abroad. Those desiring special information prior to the above date should address the New York office, where every effort will be made to put them in possession of such data as they may desire. It is the present intention of the director of fine arts to establish his headquarters at the offices of the Commission in Paris (20 Avenue Rapp) about the 10th of December, 1899.

Vacancies on juries.—Should a vacancy occur on any of the aforementioned juries, the director of fine arts will reserve the right to fill such a vacancy, with the approval of the Commissioner-General, without further notice.

The director of fine arts will be ex officio a member of all juries and committees.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

Attention is called to the following extracts from the French regulations:

The universal Exposition, to be held in Paris in 1900, will be opened on April 15 and closed November 5 of that year.

The contemporaneous art exposition is open to works of art executed since May 1. 1889, by French or foreign artists.

GROUP II.—WORKS OF ART.

Class 7.—(A) Paintings in oil, water color, and pastel; (B) drawings and illustrations; (C) miniatures.

Class 8.—(D) Engravings and etchings.

Class 9.—(E) Sculpture and engraving on medals and gems.

Class 10.—(H) Architecture.

The following are excluded:

1. Copies, even those which reproduce a work in a different medium from the original.

2. Pictures, drawings, or engravings not framed.

3. Engravings obtained by industrial processes.

4. Sculpture in clay not baked.

No work can be withdrawn before the close of the Exposition without a special permit from the Commissioner-General, given at the instance of the director of fine arts. No work of art, no product exhibited in the building, park, or gardens may be sketched, copied, or reproduced in any way whatsoever without permission of the exhibitor, approved by the department of the director-general.

The Commissioner-General may give permission for the photographic reproduction of general views.

Although this circular has been very generally mailed to the artists and to the press of the United States, intending exhibitors in the department of fine arts who have failed to receive a copy should apply at once to this office.

SPECIAL NOTICE.

NEW YORK OFFICES, *September 15, 1899.*

DEAR SIR: In order to facilitate the work of the department of fine arts of the United States Commission to the Paris Exposition of 1900, you are respectfully requested to submit a brief list of your principal works produced since May 1, 1889, which you would prefer to have the jury of selection consider with reference to their possible exhibition in Paris in 1900. This list is strictly for the use of the jury, and this request is made in order to give each artist an opportunity to place himself at the best possible advantage.

Where the jury may find it necessary to examine any of the works enumerated which belong to individual owners or associations, the examination will be made privately, and no notice of the result of such examination will be made unless the work is especially desired for exhibition, in which event it will be solicited from its owner.

It is hoped that every artist will appreciate the importance of making the United States fine art section represent the highest achievements of American art, and that each will cooperate with the Department in the endeavor to realize this aim.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

An early reply will be much appreciated.

Owing to the fact that the space allotted to the fine arts department is extremely limited, it is most advisable that the works listed be of the first importance. Several works should be mentioned, in order to forestall the possible refusal of certain owners to lend those in their possession.

Approved.

FERDINAND W. PECK,
Commissioner-General.

FORM OF BLANK SENT TO INTENDING EXHIBITORS.

FOR THE INFORMATION OF THE JURY OF SELECTION, DEPARTMENT OF FINE ARTS,
UNITED STATES COMMISSION TO THE PARIS EXPOSITION OF 1900.

JOHN B. CAULDWELL, Esq.,

*Director of Fine Arts, U. S. Commission to the Paris Exposition of 1900,
Equitable Building, 120 Broadway, New York City.*

DEAR SIR: I submit the following list of works, any of which I should be willing to have exhibited at the Paris Exposition of 1900:

Subject.	Size, outside dimensions of frame.	Value for insurance.	Name and address of owner.

Very truly, yours,

(Signature) _____,

(Address) _____.

Works in class 7 are subdivided as follows: (A) Oil paintings, water colors, and pastels; (B) Illustrations and drawings; (C) Miniatures. Class 8 includes (D) Engravings and etchings. Class 9, (E) Sculpture. Class 10, (H) Architecture. Prefix to every work you enter its classifying letter as above.

N. B.—According to the French classification, only such works as have been completed since May 1, 1889, are eligible for admission to the contemporaneous Exposition.

SPECIAL FINE ARTS CIRCULAR TO MINIATURE PAINTERS.

NEW YORK OFFICES, *October 10, 1899.*

Jurors.—William J. Baer, Laura C. Hills, I. A. Josephi, Emily Drayton Taylor.

This jury will meet at the building of the American Fine Arts Society, No. 215 West Fifty-seventh street, New York City, on November 16.

Proposed exhibits must be delivered at 212 West Fifty-eighth street on November 15, prepaid and unboxed.

For the beauty and uniformity of the exhibit it is suggested that where a number of separate miniatures are submitted they be securely fastened in a glass-faced case, approximately 24 inches high, 20 inches wide, and 2½ inches deep over all, to be lined with coal-black velvet, avoiding all colors and ornamentation.

Not more than five of the miniatures submitted by any one artist will be accepted by the jury.

Each miniature in a case will be voted on separately, and the jury reserves the right to reject any one of a group and rearrange the contents of the case. The jury reserves the right to reject miniatures that are expensively framed, owing to the great risk of injury or loss.

It is intended to make this exhibit of the highest artistic merit. Original works only will be accepted. Copies and work from photographs, etc., will not be considered eligible.

For further information see general circular of September 15.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

SPECIAL FINE ARTS CIRCULAR TO WESTERN ARTISTS.

CHICAGO OFFICES, *October 10, 1899.*

Original works in oil, water color, and pastel, drawings and illustrations, etchings and engravings, executed by a citizen of the United States since May 1, 1889, may be sent to the preliminary jury which will meet at the Art Institute of Chicago.

Days of reception of exhibits, Wednesday and Thursday, October 18 and 19.

The jury will meet on Friday, October 20.

No works in packing cases will be received at the institute.

J. A. Bryden & Co., 331 Wabash avenue, will act as consignee for intending exhibitors.

The inclosed cards should be carefully filled according to directions, and one must be attached to each work. Additional cards will be sent on application to this office.

Rejected works must be removed from the Art Institute within six days from the date of notice sent to the owner or agent.

Works accepted by this preliminary jury will be sent to New York, and if rejected by the national jury returned to such addresses as the owners may designate in Chicago, at the expense of the United States Commission.

All exhibits accepted and taken to Paris will, at the close of the Exposition, be returned free of expense to such agent as the owner may designate in Chicago or New York.

Works may be sent to New York to be submitted direct to the national jury, but at the expense of the owner.

For further information see general circular of September 15.

Preliminary jury.—J. G. Brown, Frank Duveneek, Ralph Clarkson, Theodore C. Steele, Edmund H. Wuerpel, William M. Chase, Robert W. Vonnoh.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

FINE ARTS CIRCULAR NO. 3.

NEW YORK OFFICES, *October 15, 1899.**To artists residing in the United States:*

This circular contains final instructions and information for intending exhibitors (sculptors excepted) at the Paris Exposition of 1900.

Proposed exhibits will be received at the building of the American Fine Arts Society, rear entrance, 212 West Fifty-eighth street, New York City, between the hours of 9 a. m. and 5 p. m. on the following dates:

Architectural designs and models, Thursday and Friday, November 2 and 3.

Etchings and engravings, Thursday and Friday, November 2 and 3.

Illustrations and drawings, Thursday and Friday, November 2 and 3.

Paintings in oil, water color, and pastel, Wednesday and Thursday, November 8 and 9.

Miniatures, Wednesday, November 16.

Only original works executed since May 1, 1889, and approved by one of the juries will be accepted.

With the exception of miniatures, no exhibit should be sent in a round or oval frame.

The placing of glass over pictures will be at the risk of the owner.

Frames for illustrations, etc., should be flat and very narrow. Mats of excessive width should not be used.

All works must be delivered by and at the expense of the sender.

Works in packing cases will not be received.

Among those who act in the capacity of artists' agents are: Wm. S. Budworth & Son, 424 West Fifty-second street, New York City; Artists' Packing and Shipping Company, 138 West Fifty-fourth street, New York City; Thomas A. Wilmurt & Son, 54 East Thirteenth street, New York City.

The inclosed cards should be carefully filled according to the directions, and one must be attached to each work. Additional cards will be sent on application to this office.

Rejected works.—Owners of works which fail of favorable action by the juries before mentioned will be notified to that effect, and they should arrange to have such works removed from the galleries of the American Fine Arts Society within one week from the date of such notice, or said works will be placed in storage at the cost and risk of the owner.

Should a vacancy occur on any of the juries the director of fine arts will reserve the right to fill such vacancy, with the approval of the Commissioner-General, without further notice.

The director of fine arts will be, ex officio, a member of all juries and committees.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

SPECIAL FINE ARTS CIRCULAR TO SCULPTORS.

NEW YORK OFFICES, *October 16, 1899.*

National jury for sculpture.—H. C. Adams, D. C. French, Charles Grafly, Bela L. Pratt, Lorado Taft, J. Q. A. Ward.

After careful examination of the blanks in class 9 (sculpture), already on file in this department, it has been decided that the sculpture jury will visit the cities of New York and Philadelphia.

It was intended that this jury should visit Boston and Chicago, but, owing to the return of an insufficient number of blanks from those cities, the plan has been abandoned.

Intending exhibitors in this class should, therefore, arrange to have their works forwarded to the bureau of examination in one of these cities.

New York.—Works will be received at the Henry-Bonnard Bronze Company, No. 430 West Sixteenth street, on Friday and Saturday, November 3 and 4, between the hours of 9 a. m. and 5 p. m.

Philadelphia.—Works will be received at the Pennsylvania Academy of the Fine Arts on Saturday, November 4, between the hours of 9 a. m. and 5 p. m.

Only original works executed by citizens of the United States since May 1, 1889, are eligible.

No work in unbaked clay will be received.

All works must be delivered at the bureau of examination at the expense of the sender.

Works in cases must be unpacked at the expense and risk of the owner.

The following agents are accustomed to perform such work: Wm. S. Budworth & Son, 424 West Fifty-second street, New York City; Artists' Packing and Shipping Company, 139 West Fifty-fourth street, New York City; Robert D. Kelley, One hundred and twenty-third and Arch streets, Philadelphia.

Owners of works which fail of favorable action by the juries before mentioned will be notified to that effect, and they should arrange to have such works removed from the bureau where the examination took place within three days from the date of such notice, or said works will be placed in storage at the cost and risk of the owner.

The inclosed cards should be carefully filled according to directions, and one must be attached to each work.

Works accepted may be packed under the direction of the owner, who will be allowed to make a reasonable charge for such expense.

All exhibits accepted and taken to Paris will, at the close of the Exposition, be returned free of expense to such agent as the owner may designate in New York or Philadelphia.

Exhibitors in this class are again reminded that the installation will be under the control of the French authorities.

The director of fine arts will be, *ex officio*, a member of all juries and committees.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

FINE ARTS CIRCULAR NO. 4.

PARIS OFFICES, *January 10, 1900.*

To the painters, sculptors, and others resident in Europe, and eligible as exhibitors in the United States section of fine arts at the Paris Exposition of 1900:

As promised in the communication sent out by this department under date of December 20, 1899, a general circular is now issued to the artists of the United States at present residing in Europe, announcing the juries of selection and giving other information of importance to those desirous of exhibiting in the United States section of fine arts at the Paris Exposition of 1900.

Appointment of juries.—Two juries, which will convene in Paris, have been appointed to select the works to be exhibited in the department of fine arts. The jury for painting will consider all proposed exhibits in classes 7 and 8.¹ The jury for sculpture will consider all exhibits in class 9. Those desirous of exhibiting in class 10 should at once communicate with the department relative to the arrangements that have been made for exhibiting works in this class.

Blanks.—The blanks sent out some months ago from the New York office have been returned in completed form by a large number of artists residing in Europe. For the convenience of those who have neglected this requirement, or who may desire to change their blanks now on file, a similar one is again inclosed, which must be filled out and

¹Class 7 includes oil paintings, water colors, pastels, illustrations, drawings, and miniatures; class 8 includes engravings and etchings; class 9, sculpture; class 10, architecture.

returned to this office not later than January 24. It is particularly urged that this request be complied with, as such action will greatly facilitate the work of this department and aid the jury in soliciting important and specially desired works. Those who may propose to exhibit in two or more classes should apply immediately to this department for additional blanks, as it is necessary that a separate blank be used for each class.

It will be optional with the juries to refuse to consider any work which has not been properly entered on a blank and returned to this office on or before January 24.

Pasters.—A paster is inclosed with each circular. On each paster is printed full directions explaining how it should be used. One must be securely tacked or glued to each exhibit. Additional pasters will be mailed on application.

Jury of selection for painting, etc. (classes 7 and 8).—Edwin A. Abbey, John W. Alexander, William T. Dannat, Alexander Harrison, Gari Melchers, F. D. Millet, John S. Sargent, Jules Stewart, and John B. Cauldwell (ex officio).

Method of examination (classes 7 and 8).—It is desirable that all proposed exhibits in classes 7 and 8 be presented for the inspection of this jury, which will be empowered to reject without further consideration any exhibit that is not actually brought before it. The jury shall, however, have the right to consider any exhibit not actually present, but submitted by list (blank), provided the exhibit in question is known to a sufficient number of its members. The jury shall furthermore have the power to solicit at any time after its organization and in accordance with the rules to be adopted by it, such works as will, in its opinion, enhance in a pronounced way the standard of the whole exhibit.

Sending exhibits to the juries.—All proposed exhibits in classes 7 and 8, excepting such works as shall be specially solicited or accepted on list, must be submitted to the jury on painting, and must be delivered at the expense of the owner to the bureau of reception, Messrs. Guinchard et Fourniret, No. 76 rue Blanche, on February 1 or 2 between the hours of 9 a. m. and 4 p. m.

Works in packing cases will not be received. All exhibits to be submitted from outside the city of Paris must be consigned to some agent who will unpack and deliver them to the bureau of reception at the expense of the sender. For the information of exhibitors residing outside of Paris, Messrs. Guinchard et Fourniret, emballeurs, 76 rue Blanche, are suggested as responsible agents.

All exhibits as selected by the jury for painting will be taken charge of by this department and forwarded to the Exposition grounds at the proper time. Requests to postpone the delivery of works beyond the dates above named will not be considered. Works specially solicited



B-13. ENTRANCE TO UNITED STATES GALLERIES FROM THE CORRIDOR AT THE HEAD OF THE GRAND STAIRCASE, SHOWING ST. GAUDEN'S "SHAW MEMORIAL."



B-14. UNITED STATES SCULPTURE EXHIBIT IN THE COURT OF THE GREAT ART PALACE.

or accepted on list should be held in readiness for delivery to the agents of this department on and after February 20.

Insurance.—This department has secured an adequate amount of insurance in London, which will not, however, protect exhibits until they are formally accepted. This insurance reads to cover all exhibits, except those in class 9 (sculpture). All exhibitors should clearly state on their blanks the ownership and valuation of each exhibit for insurance purposes.

Transportation of exhibits.—All accepted exhibits in classes 7 and 8 will be returned as soon as possible after the close of the Exposition (November 5, 1900), at the expense of this department, to such agent or address in Paris as is designated on the blank and on the paster attached to such exhibits, but should the artist or owner fail to provide for the reception of the works so returned, they will be stored at the expense and risk of said artist or owner.

Framing.—Frames for oil paintings should be of gold, bronze, or natural woods. With the exception of miniatures, no exhibits should be sent in round or oval frames, unless their exterior form is square or rectangular. The placing of glass over the paintings will be at the risk of the owner. Frames for illustrations and drawings should be flat and very narrow. Mats of excessive widths should not be used. Shadow boxes will not be allowed. Frames should in no case exceed 30 centimeters in width or 20 centimeters in depth. Pictures without frames or frames without pictures will not be received.

Rejected works.—Artists whose works fail to receive the requisite number of votes from the jury before mentioned will be notified to that effect and must arrange to have same removed within one week after the mailing of the notice in question, or said works will be placed in storage at the expense and risk of the owner.

Limited space.—In view of the very limited space at the disposal of this department, works to be submitted must be of a moderate size, of a high order of merit, and produced by a citizen of the United States since May, 1889.

Installation of works (in classes 7 and 8).—The installation of all works of art (except sculpture) admitted to the United States section will be under the supervision of the director of fine arts and a special committee appointed by him for that purpose, which will represent the interest of artists residing both in the United States and Europe.

(Committee on installation of works to be announced at a later date.)

Jury of selection for sculpture.—Paul W. Bartlett, Frederick MacMonnies, A. Phimister Proctor, Augustus St. Gaudens, and John B. Cauldwell (ex officio).

Method of examination (class 9).—Owing to the difficulty of transporting exhibits in this class, it is intended that the jury shall visit proposed exhibits of large size that can be seen within the city of Paris

or its immediate neighborhood. Sculptors whose work is at a distance from that center should arrange to have the same brought to the city of Paris for inspection by the jury, and should send timely notice to this department stating where such work can be seen. In cases where this plan is not feasible, the jury will have the power to pass on any proposed exhibit by photograph, but as this system is by no means satisfactory, exhibitors of this class are reminded that this method of examination may militate against their proposed exhibits. All sculptors from whom blanks have been received before January 24 will receive timely communication relative to the arrangements that will be made for the jury to examine their proposed works, and also an announcement of the place where small exhibits in this class should be sent. After the announcement of same they will be fully advised as to date when these exhibits will be needed for installation.

Installation of sculpture.—It is understood that the installation in this class will be largely under the control of the French authorities, but the committee appointed by this department will make every endeavor to secure satisfactory installation for the larger and more important pieces, while many of the smaller ones will probably be placed in the galleries and connecting corridors of the space already allotted to the United States on the first floor.

Committee of installation.—Frederick MacMonnies, Augustus St. Gaudens, John B. Cauldwell (ex officio).

Expense of transportation.—All expense of transportation to the city of Paris and until the time when work is formally accepted by this department must be borne by each individual exhibitor, unless the exhibit is specially solicited by the jury for sculpture. It is understood that the French authorities will bear the expense of installation, but as there may be expenses in this connection beyond those usually provided for this department will endeavor to make such arrangements to aid sculptors, as regards both local transportation and installation, as may be for the best interests of the department. Although every effort will be made to protect and care for exhibits in this class, this department will not assume responsibility for any damage or loss. Insurance against fire in the Grand Palais des Beaux Arts will probably be arranged for.

Vacancies on juries.—In the case of resignation or inability to serve from any cause whatsoever on the part of any member on either of the juries or committees, the director of fine arts reserves the right to fill such vacancies without further notice. The director of fine arts will be ex officio a member of all the juries and committees.

Catalogue.—It is intended to issue a special illustrated catalogue for the United States department of fine arts.

In consequence of prolonged illness, Mr. Charles M. Kurtz has tendered his resignation as assistant director of fine arts. Mr. H. B.

Snell, president of the New York Water Color Club, has been appointed to fill the vacancy, and is now in charge of the New York office of this department. He will probably arrive in Paris during the month of February.

This department will not be responsible for any accident, damage, or loss sustained with respect to exhibits in its charge, but will use every reasonable care for protection of same, and will have each exhibit listed under the policies of insurance as hereinbefore mentioned.

It is hoped that every artist will appreciate the importance of making the United States fine arts section represent the highest achievements of American art during the past decade, and that each may cooperate with the department in the endeavor to realize this aim.

Very respectfully, yours,

JOHN B. CAULDWELL,
Director of Fine Arts.

Approved.

FERDINAND W. PECK,
Commissioner-General.

FORM OF RECEIPT GIVEN TO OWNERS OF WORK OF ART.

Received of ————, of ————, by the undersigned, as Commissioner-General to represent the United States under the act of Congress providing for "the participation of the United States in the Paris Exposition of 1900," to be installed in the department of fine arts as "loan exhibits," the following-described paintings and works of art, to wit:

In consideration thereof, the undersigned hereby agrees that insurance upon the above-described articles will be effected under general policies. These policies will be made payable to the Commissioner-General and others (owners) as their interests may appear, and each owner will receive a certificate predicated upon such policies. The contingencies and conditions against which the assured will be protected are covered by the following clause which is incorporated in the general policies, to wit:

"* * * at and from and during transit from the studios, residences, or galleries from which pictures are collected in the United States, Great Britain, or France to the grand palace of fine arts situated in the city of Paris, France. This policy to cover property as below described, while being unpacked and until placed upon public exhibition, and thereafter during the continuance of the Exposition, and at the close of the exhibition during their preparation for shipment and during their return journey in transit to point of final destination, exactly as provided for in case of shipment to Paris against loss or damage by accident, collision, derailment, fire, theft, or water, or any other loss of any kind whatsoever, but all liability under this policy shall terminate on January 1, 1901, except as to such exhibits as are in transit at that date.

"Partial loss or damage payable in full as may be appraised and determined by such arbitrators or adjusters as shall be agreed upon between assured and underwriters. Each interest or package to be considered as if separately insured.

"On pictures, drawings, sketches in crayon, water, oil, and pastel, etchings and engravings, in or out of frames, and their frames, to be valued and declared hereafter or as interest may appear, as per list, or furnished by mail or telegraph.

"This policy is also to cover the above property while contained in any building in the United States or warehouse or other building in the city of Paris or elsewhere in Europe, provided the same can be shown to be in transit or en route from or to the Paris Exposition."

It is agreed that the amount of insurance under said policy applicable to and covering the value of the above-described articles is and shall be ———.

And in consideration of the premises the undersigned, as Commissioner-General, etc., undertakes, promises, and agrees to exercise reasonable and proper care in the packing, repacking, and handling of said articles and to reship the same from Paris for their return to the United States as soon after the close of the Exposition as practicable and prior to the 1st day of January, 1901, and to return the same to the owners thereof with all reasonable dispatch and diligence.

In witness whereof the undersigned, as Commissioner-General, executes and delivers the foregoing receipt and agreement this ——— day of ———, A. D. 1899.

Commissioner-General.

DEPARTMENT STAFF.

Director John B. Cauldwell.
Assistant director Henry B. Snell.
Assistants to the director:
 For painting Charles C. Curran.
 For sculpture John Flanagan.
 Editor of fine arts catalogue H. Hobart Nichols.

NATIONAL ADVISORY BOARD.

Thomas Allen, Boston.
J. W. Beatty, Pittsburg, director Carnegie Institute.
D. H. Burnham, Chicago, director of works World's Columbian Exposition, 1893.
Howard Russell Butler, New York, president American Fine Arts Society.
Thomas B. Clarke, New York.
Walter Cook, New York, president New York Chapter American Institute of Architects.
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C. L. Hutchinson, Chicago, president Chicago Art Institute.
Halsey C. Ives, St. Louis, director St. Louis Museum of Fine Arts.
Samuel H. Kauffmann, Washington, D. C., president Corcoran Gallery of Art.
Harrison S. Morris, Philadelphia, managing director Pennsylvania Academy of the Fine Arts.
James W. Ellsworth, New York.

NATIONAL JURIES CONVENED IN UNITED STATES.

The director of fine arts ex officio member of all juries and committees.

For paintings.—Cecilia Beaux, Edwin H. Blashfield, J. G. Brown, William M. Chase, Ralph Clarkson, Frederick Diehman, Frank Duveneck, Francis C. Jones, H. Bolton Jones, John La Farge, George W. Maynard, H. Siddons Mowbray, Edward Simmons, T. C. Steele, Edmund C. Tarbell, D. W. Tryon, Frederic P. Vinton, R. W. Vonnoh, J. Alden Weir, Charles H. Woodbury, E. H. Wuerpel.

For illustrations and drawings.—Otto H. Bacher, B. West Clinedinst, A. B. Frost, Howard Pyle, William A. Rodgers, William T. Smedley.

For miniatures.—William J. Baer, Laura C. Hills, I. A. Josephi, Emily Drayton Taylor.

For etchings and engravings.—A. W. Drake, Frank French, Henry Wolf.

For architecture.—John M. Carrère, Frank Miles Day, R. S. Peabody, Cass Gilbert, William R. Mead, Charles I. Berg.

For sculpture.—J. Q. A. Ward, Herbert C. Adams, Charles Grafly, Bela L. Pratt, Lorado Taft, D. C. French.

NATIONAL JURIES CONVENED IN PARIS.

The director of fine arts exofficio member of all juries and committees.

For paintings, drawings, and engravings.—Edwin A. Abbey, John W. Alexander, William T. Dannat, Alexander Harrison, Gari Melchers, F. D. Millet, John S. Sargent, Jules Stewart.

For sculpture.—Paul W. Bartlett, Frederick Macmonnies, A. Phimister Proctor, Augustus St. Gaudens.

Hanging committee.—Charles C. Curran, Walter Gay, F. D. Millet, Walter McEwen, Charles Sprague Pearce, Henry B. Snell.

Committee on installation of sculpture.—Frederick Macmonnies, Augustus St. Gaudens.

MEMBERS OF THE INTERNATIONAL FINE ART JURIES.

Class 7 (paintings and drawings), F. D. Millet, Alexander Harrison; class 8 (etchings and engravings), John W. Alexander; class 9 (sculpture, etc.), Paul W. Bartlett; class 10 (architecture), Thomas Hastings.

DELEGATES TO THE FINE ARTS CONGRESS.

William A. Coffin, Augustus St. Gaudens.

Classified table showing the total number of exhibits from all nations and comprised in Group II.

	Class 7.	Class 8.	Class 9.	Class 10.
Austria.....	176	8	45	87
Belgium.....	117	7	37	.....
Bosnia and Herzegovina.....	2	.....	2	3
Bulgaria.....	25	2	18	.....
Denmark.....	162	37	24	51
Ecuador.....	50	.....	13	14
France.....	1,972	479	640	245
Colonies.....	135	.....	8	9
Pavilion.....	41	.....	4	5
Germany.....	168	59	72	50
Great Britain.....	276	45	62	46
Colonies.....	36	1	.....	.....
Greece.....	5	.....	.....	.....
Pavilion.....	73	.....	26	2
Holland.....	102	28	10	21
Hungary.....	147	25	52	19
Croatia and Slavonia.....	29	1	11	25
Italy.....	129	13	87	2
Japan.....	71	.....	.....	3
Luxemburg.....	1	.....	3	.....
Mexico.....	3	.....	.....	.....
Monaco.....	3	.....	.....	9
Nicaragua.....	1	.....	.....	.....
Norway.....	119	9	8	.....
Peru.....	21	.....	6	.....
Portugal.....	123	3	38	10
Roumania.....	71	5	21	9
Russia.....	283	12	137	.....
San Marino.....	1	.....	5	3
San Salvador.....	1	.....	1	.....
Servia.....	46	1	9	.....
Spain.....	106	10	57	6
Sweden.....	85	7	17	63
Switzerland.....	198	17	37	5
Turkey.....	14	9	.....	1
United States.....	345	121	69	56
Cuba.....	14	.....	1	.....
International section.....	19	.....	3	.....

NOTE.—Bosnia and Herzegovina exhibited in the street of nations; Ecuador in the Champ de Mars.

LIST OF THE MEMBERS OF THE INTERNATIONAL JURIES OF AWARDS
FOR GROUP II.

CLASS 7.

Officers.—President, Gèrôme, France; vice-president, Davis, H. W. B., Great Britain; rapporteur, Larroumet, France; secretary, Dawant, France.

Members.—Adan, France; Andrassy (comte Theodore), Hungary; Bénédite, France; Béraud, France; Besnard, France; Billotte, France; Bonnat, France; Bouguereau, France; Breton (Jules), France; Busson, France; Baudry (Ambroise), Servia; Bernete (A.), Spain; Brozik, Austria; Carrière, France; Collin (Raphael), France; Courtois, France; Camondo (comte Isaac), Italy; Detaille, France; Dame-ron, France; Damoye, France; Dupre (Julien), France; Dubufe, France; Duran, (Carolus), France; Dill, Germany; de Pausinger (Clement), Austria; Esterhazy (comte Paul), Hungary; de Fourcaud, France; Fleury (Robert), France; Gervex, France; Gruyer, France; Guillemet, France; Grënvold (Berut), Norway; Giron (Charles), Switzerland; Edelfelt, Russia; Ferrier (Gabriel), France; Flamong, France; Havard (Henri), France; Humbert, France; Hagbor, Sweden; Harrison (Alexander), United States; Lafenestre, France; Laurens (Jean Paul), France; Lefebvre (Jules), France; L'Hermitte, France; Maignan, France; Molinier, France; Montenard, France; Millet (F. D.), United States; Martens (Willy), Holland; Maris (W.), Holland; Renard (Emile), France; Rixens, France; Répine, Russia; Ralli (Theodore), Greece; Sandreuter, Switzerland; Souza-Pinto (Jose J. de), Portugal; Sughi (Takejiro), Japan; Tuxen (L.), Denmark; Vallgren (W.), Bulgaria; Verlant, Belgium; von Defregger (Franz), Germany; Yeames (W. F.), Great Britain.

CLASS 8.

Officers.—President, Baraldi (Henri), France; vice-president, Jacoby (Louis), Germany; rapporteur, Geoffroy (Gustave), France; secretary, Bouchot (H.), France.

Members.—Alexander (J. W.), United States; Chaplain, France; Dayot, France; Lambotte, France; Lunois, France; Lepère, France; Lefort (Henri), France; Lefort (Paul), France; Huyot, France; Maurou, France; Mongin, France; Pannemaker, France; Renouard, France; Roti, France; Silvestre (Armand), France; Sambourne (Linley), Great Britain; Zilcken, Holland.

CLASS 9.

Officers.—President, Guillaume, France; vice-president, Tolstoi (comte), Russia; rapporteur, Gille, France; secretary, Boisseau, France.

Members.—Bartholdi, France; Comte, France; Dalou, France; Desbois, France; Dubois (Alphée), France; Dubois (Paul), France; Injalbert, France; Gonse (Loyis), France; Kaempfen, France; Mercié, France; Blanchard, France; Moreau (Mathrin), France; Rediu, France; Roger, France; Thomas, France; Luuis-Noël, France; Noel (Tony), France; de Saint-Marceau, France; Michel (Andre), France; Bartlett (Paul W.), United States; Bart van Hove, Holland; Chiattonne (Josepha), Switzerland; Desestre (Adolphe), Servia; Fort (Onslow, R. A.), Great Britain; Kronjavi (Dr. Isidore), Hungary; Marochetti (Baron Maurice), Italy; Maus (Octave), Belgium; Manzel, Germany; Querol (Augustin), Spain; Rath (Georges de), Hungary; Schimkowitz, Austria; Schultz (J.), Denmark; Wiesel (Emile), Russia.

CLASS 10.

Officers.—President Vaudremer, France; vice-president, Dr. P. J. H. Cuypers, Holland; rapporteur, Pascal, France; secretary, Mayeux, France.

Members.—Boileau, France; Benzon (Otto), Denmark; Coquart, France; Corroyer, France; Chancel, France; Courtois-Suffit, France; Cloquet, Belgium; Clason, Sweden, de Baudot, France; Daumet, France; de Gisors (Scellier), France; Esquié, France; Fittler, Hungary; Guadet, France; George (Ernest), Great Britain; Hastings (Thomas), United States; Janty, Monaco; Lisch, France; Lovoit, France; Marcou, France; Normand, France; Redon, France; Roger-Ballu, France; Roussi, France; Rieth (Otto), Germany; Schachner, Austria; Wagner (Otto), Austria.

LIST OF THE AWARDS MADE BY THE CLASS JURIES IN GROUP II, TO UNITED STATES EXHIBITORS.

CLASS 7.

Grand prix.—John S. Sargent, J. McNeill Whistler.

Gold medals.—Edwin A. Abbey, John W. Alexander, Miss Cecilia Beaux, George de Forest Brush, William M. Chase, Winslow Homer, Abbott Thayer.

Silver medals.—J. Noble Barlow, Frank W. Benson, H. S. Bisbing, Max Bohm, F. A. Bridgman, Walter Appleton Clarke, Charles H. Fromuth, Walter Gay, Charles Dana Gibson, Childe Hassam, J. Humphreys Johnston, Arthur I. Keller, Wilton Lockwood, Walter McEwen, Miss Elizabeth Nourse, Robert Reid, Julian Story, H. O. Tanner, Frederic P. Vinton, Lionel Walden.

Bronze medals.—Katherine A. Abbot, Robert Blum, J. Carroll Beckwith, George H. Bogert, W. Gedney Bunce, Mrs. Louise Cox, Bruce Crane, Charles H. Davis, W. M. Darling, Henry Golden Dearth, Louis Paul Dessar, Miss M. E. Dickson, Ben Foster, August Franzen, William J. Baer, Howard Chandler Christy, Miss Maud Alice Cowles, Miss Laura C. Hills, Mrs. Lucia Fairchild Fuller, Robert David Gauley, Seymour J. Guy, Albert Herter, Charles H. Hayden, H. Bolton Jones, Sergeant Kendall, Aston Knight, Augustus Koopman, Mrs. Mary MacMonnies, F. D. Marsh, Charles Austin Needham, Charles A. Platt, Benjamin C. Porter, Howard Pyle, Henry W. Ranger, Leopoldo Romanach, Edward W. Redfield, Charles Schreyvogel, William S. Smedley, Albert E. Sterner, Edmund C. Tarbell, S. Seymour Thomas, Robert W. Vonnoh, J. Alden Weir, Harry van der Weyden, Irving R. Wiles, Charles H. Woodbury.

Honorable mentions.—Miss Martha Wheeler Baxter, Ralph A. Blakelock, Hugh H. Breckenridge, Miss Kate Carl, F. S. Church, E. Irving Couse, Charles C. Curran, Joseph de Camp, Thomas Eakins, Charles Warren Eaton, J. J. Enneking, A. B. Frost, E. E. Garnsey, H. H. Gallison, Jules Guerin, Frank Holman, Miss Caroline A. Houston, W. H. Hyde, Isaac A. Josephi, Frederick W. Kost, Homer Lee, Albert P. Lucas, Armando Menocal, Willard L. Metcalf, C. M. McIlhenny, Robert C. Minor, J. Francis Murphy, Walter L. Palmer, Maxfield Parrish, F. K. M. Rehn, Will H. Robinson, Julius Rolshoven, John G. Saxon, Mrs. Sarah C. Sears, J. Elmer Schofield, Henry B. Snell, Theodore C. Steele, Charles J. Theriat, Miss Sadie Waters.

CLASS 8.

Grand prix.—J. McNeill Whistler.

Gold medals.—Timothy Cole, Joseph Pennell.

Silver medals.—E. Schladitz, Henry Wolf.

Bronze medals.—Harry Davidson, S. G. Putnam.

CLASS 9.

Grands prix.—Daniel C. French, Frederick MacMonnies, Augustus St. Gaudens.

Gold medals.—George Gray Barnard, Richard Brooks, Charles Gaffy, A. Phimister Proctor.

Silver medals.—Karl Bitter, Solon H. Borglum, Cyrus E. Dallin, John Flanagan, E. A. MacNeil.

Bronze medals.—Clement J. Barnhorn, Victor David Brenner, J. H. Rondebust, Douglas Tilden, Mrs. Bessie Potter Vonnoh.

Honorable mentions.—Miss Kuhne Beveridge, Johannes Gelert, Henry Hudson Kitson, Carrol Brooks MacNeil, Miss Caroline C. Peddle, Amory C. Simons.

CLASS 10.

Gold medals.—Boring & Tilton; McKim, Mead & White.

Silver medals.—Cope & Stewardson, Frank Miles Day & Bro., Ernest Flagg, R. M. Hunt, Peabody & Stearns, George B. Post; Shepley, Rutan & Coolidge; Whitney Warren.

Bronze medals.—D. H. Burnham, Hayden & Shepard, Bruce Price.

[Translation of letter of protest sent to the superior jury.]

PARIS, *September 19, 1900.*

M. LEON BOURGEOIS,

President of the Superior Jury, Paris Exposition of 1900.

DEAR SIR: I have just received a strong protest from the two American jurors in class 7, Group II (fine arts), relative to the action of the superior jury in awarding a bronze medal to Mme. Cecilia de Wentworth. The communications from these gentlemen fully justify me, as the official representative of the United States in the section of fine arts, in making a formal protest against the verdict of that distinguished body of which you are the president, a decision that was doubtless reached without a full knowledge of the facts, which, had I been called upon to furnish them, could have been readily placed at your disposal. The American members of the class jury received, as I am informed, a distinct and categorical assurance from the Exposition authorities that no additions would be made to the awards voted by the class juries in Group II. This assurance was unanimously demanded, and, I am told, was unconditionally granted. The American members understood that the integrity of those appointed to these duties would be unquestioned and that their decision would be final. It was on these conditions, either implied or expressed, that they accepted the trust and performed the work. It therefore becomes my duty, so far as it is in my power, to make every endeavor to have these assurances carried out, as otherwise those artists of the United States who felt aggrieved against the decisions of the class jury are denied the opportunity for appeal which has been permitted in this particular case. Acting in good faith and living up to the agreement which they understood as a formal compact, the American members of the class jury did not present certain claims for appeal from the decision of that jury which otherwise would have been brought to the attention of your honorable body, and they are therefore both surprised and naturally indignant that a special privilege should have been accorded to Mme. de Wentworth contrary to the terms of the general understanding. The principle involved is an important one, and recognizing the unfortunate impression which this decision, unless revised, will produce among the artists of the United States, I respectfully request that your honorable body reconsider its former decision and permit the awards in this class, so far as it affects the United States section, to stand as handed down by the jury in class 7.

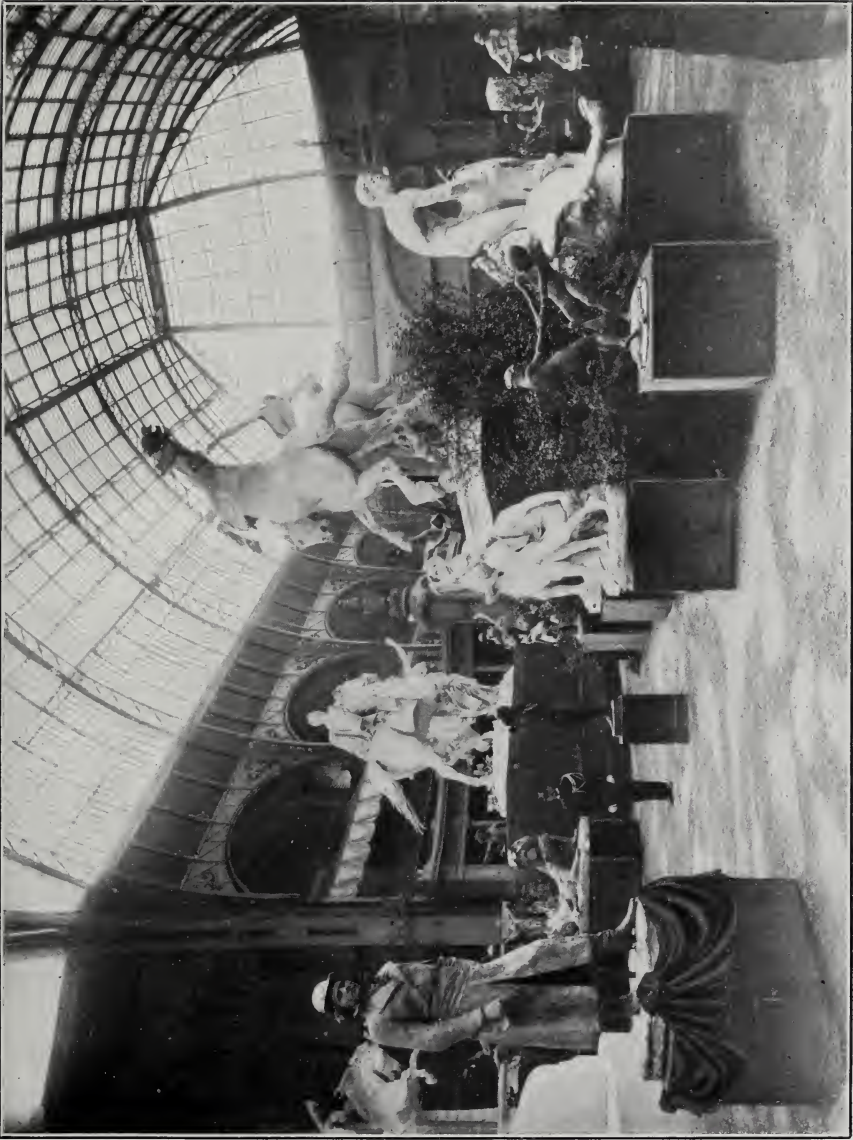
I remain, Mr. President, with assurances of the highest esteem,

JOHN B. CAULDWELL,

Director of Fine Arts, U. S. Commission to the Paris Exposition.



B-15. UNITED STATES SCULPTURE EXHIBIT IN THE COURT OF THE GREAT ART PALACE.



B-16. UNITED STATES SCULPTURE EXHIBIT IN THE COURT OF THE GREAT ART PALACE.

Table, alphabetically arranged, giving the number of awards allotted to the different countries at the Paris Exposition of 1900 in Group II.

CLASS 7.

	Grands prix.	Gold medals.	Silver medals.	Bronze medals.	Honorable mention.	Total.
Austria		3	14	23	25	65
Belgium	2	4	11	17	8	42
Brazil		1	1			1
Bulgaria		1		1	3	5
Canada				5		5
Chile				1	1	2
Denmark	1	2	9	19	12	43
Ecuador				1	1	2
France	10	46	105	279	82	522
Germany	2	6	18	24	41	91
Great Britain	2	6	26	37	35	106
Greece		1	1	3	8	13
Holland	1	4	13	13	20	51
Hungary	1	3	13	26	22	65
Italy	1	6	12	26	17	62
Japan		1	4	14	18	37
Mexico				1	4	5
Norway	1	3	4	7	8	23
Peru		1	1		1	3
Portugal		2	3	8	8	21
Poland				1		1
Roumania			1	4	6	11
Russia	1	4	17	30	16	68
Servia		1		2	1	4
Sweden	1	3	6	8	6	24
Switzerland		4	8	24	17	53
Spain	1	3	10	19	9	42
Turkey		1		2	2	5
United States	2	7	20	46	39	114
Total	26	112	307	631	410	1,486

CLASS 8.

Austria			3	1		4
Belgium		2	1	3		6
Denmark		1	1	1		3
France	14	21	62	50	30	177
Germany	2	4	5	10	1	22
Great Britain	1	4	5	5	2	17
Holland	1	3	6	3	2	15
Hungary			2	3		5
Italy		2	1	3	1	7
Norway		1				1
Portugal			2			2
Roumania				1	1	2
Russia		1	1		1	3
Sweden	1		2	1		4
Switzerland		3	2	2		7
Spain	1		1	1		3
Turkey		1				1
United States	1	2	2	2		7
Total	21	45	96	86	38	286

CLASS 9.

Austria	2	4	3	5	4	18
Belgium	4	5	4	1	1	15
Bulgaria			1	1		1
Bosnia						1
Denmark		2	4	3	2	11
Ecuador					2	2
France	16	50	69	80	51	266
Germany	3	9	9	4	8	33
Great Britain	3	5	6	3	5	22
Greece		1		4	1	6
Holland	1		1	1	2	6
Hungary	3	4	1	6	1	15
Italy	3	11	8	5	3	30
Japan		3	3	7	3	16
Mexico	1			2		4
Norway		1	1	1		3
Peru					1	1

550 INTERNATIONAL UNIVERSAL EXPOSITION AT PARIS.

Table, alphabetically arranged, giving the number of awards allotted to the different countries at the Paris Exposition of 1900 in Group II—Continued.

CLASS 9—Continued.

	Grands prix.	Gold medals.	Silver medals.	Bronze medals.	Honorable mention.	Total.
Portugal	1	.....	3	2	.....	6
Roumania .....	.....	.....	1	3	.....	4
Russia	2	4	8	6	1	21
Servia	1	1	.....	.....	.....	1
Spain	2	2	8	6	3	21
Sweden	1	1	1	.....	2	4
Switzerland	1	2	4	2	3	12
Turkey .....	.....	.....	.....	.....	1	1
United States	3	4	5	5	6	23
Total	45	110	141	147	100	543

CLASS 10.

Austria .....	.....	5	4	2	.....	11
Belgium .....	.....	.....	1	.....	.....	1
Denmark	1	1	.....	.....	.....	2
Ecuador .....	.....	.....	.....	.....	1	1
France	12	16	25	36	25	114
Germany	2	4	9	8	9	32
Great Britain .....	.....	5	9	4	.....	18
Greece .....	.....	.....	2	.....	.....	2
Holland .....	.....	3	4	2	.....	9
Hungary	2	3	2	2	1	10
Italy .....	.....	2	.....	.....	.....	2
Japan .....	.....	1	.....	.....	2	3
Mexico .....	.....	.....	.....	.....	1	1
Monaco .....	.....	1	.....	.....	.....	1
Norway	1	1	.....	.....	.....	1
Portugal .....	.....	.....	2	2	.....	4
Roumania .....	.....	.....	1	1	.....	2
Russia .....	.....	.....	.....	2	.....	2
San Marino .....	.....	.....	1	.....	.....	1
Sweden	1	.....	.....	.....	.....	1
Switzerland .....	.....	.....	.....	1	2	3
Spain .....	.....	.....	1	1	2	4
Turkey .....	.....	.....	.....	2	.....	2
United States .....	.....	2	8	3	.....	13
Total	18	41	69	66	43	240

PART SECOND.

BRIEF CRITICAL REVIEW OF THE AMERICAN AND FOREIGN EXHIBITS IN GROUP II.

When the unparalleled magnitude of the collection of works of art produced during the past decade and shown at the Paris Exposition of 1900 is fully comprehended—there having been upward of 7,000 separate exhibits installed in the grand palace of fine arts and surrounding grounds—the difficult problem of writing a satisfactory résumé of that wonderful demonstration of the world's art becomes forcibly apparent. I have avoided making an elaborate critique on the various exhibits, questioning both the delicacy and the propriety of the official representative of one country entering into a systematic and analytical review of the art productions from the various competing nations.

I desire, however, to record the following impressions, which must be taken at their worth and with the full understanding that on this occasion, as is usually the case, there was a great diversity of opinion on the part of those who are recognized as the ablest judges of art. I have, therefore, rapidly reviewed the exhibits of the different nations, pointing out briefly the salient features and tendencies in the several schools of art; making comparisons and drawing conclusions from the resultant impressions. In the United States section I have naturally treated the question more exhaustively and have more frequently referred to individual exhibits. A complete list of the works exhibited in our section, arranged according to the French classification, with the names of all exhibitors and their works given in alphabetical order, will be found elsewhere in this report.

In almost every gallery throughout the great palace of fine arts there were pictures that did not seem to belong to their surroundings—the work of painters who have made Paris their home and who are out of touch with the character and sentiment of their own country. Some of them show commendable individuality but the majority have become Parisianized, reproducing more or less closely in their work the sentiments and methods of their adopted home. For the same reason a sprinkling of such pictures in the United States section made itself quite noticeably felt.

AMERICAN LANDSCAPES.

There is a marked tendency among our best painters to maintain a tonal arrangement of color, and it is in our landscapes and marines that this tendency is most marked. The number and quality of this class of pictures in the American section was sufficient to give it a most distinct character. In comparison with the exhibits of other nations at the Paris Exposition, the conclusion was inevitable that no country exceeded ours in the proportion of landscapes to other subjects or in their intrinsic interest. They suggested the same freshness of observation, seriousness of purpose, intimate and close study of nature that have been the characteristics of all great movements in the history of landscape painting.

With very few exceptions our painters confine their study to the scenes of their own country, and are gradually establishing by their unanimity of purpose a distinct school of American landscape. So much similarity of aim was apparent in the examples displayed at Paris, and so materially did they differ from the work of other countries both in physical characteristics and technical manner, that one might be justified in saying such a school has already begun to exist. The works of the different painters connect logically with one another, forming a short chain of tradition from George Inness, the father of the present development of American landscape, through Homer Martin and Wyant, to the men still living. While some are attracted by the structural features of nature, others seek to interpret the more delicate and subtle beauties of quickly changing effects. With the exception of a few, who are familiarly known as "impressionists," the majority of these men devote themselves to the elaboration of those great principles of landscape painting developed in England and France in the early part of the century and on which so much of modern art depends. This has resulted in giving to their work an unmistakable national stamp of which we may well be proud, and which created a great interest among and excited the admiration of foreign critics and amateurs.

Who could study that subtle and beautiful composition, so resplendent in color, "Sunny Autumn Day," by the late George Inness, without realizing that a new note was here sounded on the great keyboard of art—a note never discordant, and echoing nature in all her varying moods? The three powerful paintings by this master hand were most potent factors in creating that real appreciation of our art which is now entertained by the critics of other nations.

Three admirable works by the late Homer Martin were shown. He possessed the same strong spirit of independence which characterized Inness. Subjectivity was so marked in both that each indelibly stamped his work as his own. "Westchester Hills" and "The Adirondacks"

were the titles of two of the works which represented the genius of this powerful and sympathetic painter. Three important landscapes were shown by the late A. H. Wyant, and one each by E. M. Taber and W. L. Picknell, both deceased. J. Alden Weir was represented by two admirable works, "Midday Repose" and "The Ice Cutters," in which this artist's refined and charming sense of color and interpretation of nature were seen. Horatio Walker is another of our best painters, who has found amidst the scenes of his own country a field for the exercise of a delicate artistic insight and for those qualities of composition and subtle color differentiations for which he is so greatly esteemed. Ben Foster's "Lulled by the Murmuring Stream;" H. W. Ranger's "Brooklyn Bridge" and "Becky Cole's Hill," and William M. Chase's "First Touch of Autumn" are all works of decided importance by these distinguished painters, and fully merited the favorable criticism they received.

It is a difficult and delicate task to single out from our admirable group of landscape artists individual names, but I should mention Bruce Crane, whose "Signs of Spring" show the painter to be also a poet; Harry Van der Weyden, whose "Hillside" places him in the same enviable category; Robert C. Minor, whose strong individuality has interpreted so many familiar native themes; Walter L. Palmer, who has rendered the beauty of our wintry snows with such admirable fidelity, and such well-known painters as R. Swain Gifford, J. Francis Murphy, Leonard Ochtman, H. Bolton Jones, Charles A. Platt, Theodore Steele, W. A. Coffin, Charles H. Davis, E. W. Redfield, R. A. Blakelock, Louis Paul Dessar, Walter Clark, George H. Bogert, W. Elmer Schofield, and Fred. W. Kost.

AMERICAN MARINES.

Winslow Homer possesses, perhaps, to a greater degree than any of our living artists the individuality that marks the work of Inness and Martin, and still enjoys the reputation of being one of our strongest and most distinctively national painters. He, above all others, makes one feel the mysterious power of the sea, which he fixes upon his canvas with unequalled breadth and simplicity. Four of his important works are shown. Alexander Harrison is another of our distinguished marine painters whose vigorous and poetic canvases, covering a remarkably wide range of effects, have made him justly celebrated at home and abroad. He exhibited two marines and one landscape. We have many able and well-known marine painters who were well represented, too many to attempt to do justice to in the space I have allowed myself, but those who should be especially mentioned are R. H. Eichelburger, C. H. Woodbury, G. W. Maynard, H. B. Snell, E. Vail, H. R. Butler, W. G. Bunce, F. K. M. Rehn, T. Robinson, L. Walden, and C. T. Chapman.

AMERICAN PORTRAITURE.

In portraiture the work of most of our artists is emphasized by qualities of seriousness and robustness which avoid the triviality, insipidity, or disagreeable suggestiveness of much of the Parisian work. As compared with the French, their work sometimes shows less accuracy and precision in drawing, but, on the other hand, they gain in the vigor and individuality with which the brush is used. Above all, they are entirely healthy in sentiment.

It is with pride and justice that we refer to the position in the art of portraiture attained by John S. Sargent, who stands at the head of his profession; a man of extraordinary originality, force, and technical skill. The scope of his genius was splendidly shown by the three pictures exhibited at the Exposition. His grasp and portrayal of individual character was realized in the portrait of Asher Wertheimer. Dignity, repose, and a sober color scheme characterized his painting of Miss Thomas, while a splendid decorative quality and the brilliant scheme of color of that superb picture, "Mrs. Carl Meyer and Family," demonstrated Mr. Sargent's versatility. Frederic P. Vinton's full-length painting of the Hon. Alonzo M. Beard was one of the finest portraits in the entire exhibition; an admirable piece of work—brilliant, impressive, and solidly painted. Miss Beaux, one of our strongest painters, was represented by three excellent and buoyantly painted portraits. The painting entitled "Mother and Daughter" was particularly remarkable for these qualities.

William M. Chase's "Lady with a White Shawl" showed one of the most charming phases of the talent of this remarkably versatile artist. In John W. Alexander's pictures one is at once impressed with the refined individuality of the artist, the charm and personality of the composition, the subdued harmony of color, and the general air of distinction which pervades all of his work. J. Humphreys Johnston, Irving R. Wiles, and Wilton Lockwood were represented by most creditable examples of portraiture, and interesting portraits were shown by the following well-known artists: R. W. Vonnoh, Carroll Beckwith, Walter McEwen, Julian Story, W. T. Dannat, F. D. Marsh, Seymour Thomas, and A. A. Anderson.

AMERICAN FIGURE AND GENRE PAINTING.

There is no painter in the art world to-day who stands out more singly than does J. McNeill Whistler. His art is thoroughly his own—thoughtful and subtle. One might write volumes on the theories, character, and achievements of this great genius, but the purpose of this report demands as brief a statement concerning the works of our most prominent artists as possible. Mr. Whistler was represented by three thoroughly characteristic pictures; that is to say, that

they were subtle in color and tone and artistic in the highest degree. A portrait of himself, entitled "Brown and Gold," is of fascinating interest. "The Andalusian"—"Mother-of-Pearl and Silver"—is likewise most interesting, and his "Symphony in White" is charming in the refined manner in which he has handled the varying tones of white.

George de Forest Brush was represented by three admirable works. His "Mother and Child" is remarkable in its harmony of composition and simplicity of expression. The color, quiet and restrained, is subtle and full of richness. In the beauty of arrangement one is reminded of the best work of the old masters. Abbott H. Thayer has three contributions. His well-known "Virgin Enthroned" is a distinguished work, earnest and impressive, and while it has some technical peculiarities, it is full of imagination and beauty.

In figure subjects one of the most important was Edwin A. Abbey's "Hamlet." It is a serious, scholarly, and well-considered composition, well painted and of great wealth of color. The most important of Edwin Lord Week's three canvases was his "Indian Barbers," a strong, sunny composition representing picturesque types in the Far East. Henry O. Tanner has attained eminence and is highly esteemed as a painter of Biblical subjects. He was represented by a very strong and imaginative work entitled "Daniel in the Lions' Den."

"A Snowy Day on Fifth Avenue," by Childe Hassam, is a triumph of impressionism, and it received universal approbation from foreign critics. Francis D. Millet is a painter who always has a story to tell and tells it well. Two of his most characteristic works represented him in this exhibition. One of our most skillful painters is Robert Blum. His pictures are always a delight, charming in color and drawing and painted with a technical skill that disarms criticism. Our exhibition contained two of the series for which Japan furnished the motive. Gari Melchers, one of our strongest figure painters, was represented by three examples, the most interesting of which is "The Sisters," a picture of two Dutch children out-of-doors. In this work he is quite at home, and the rendering of the quaint Dutch types is admirably done. Walter McEwen's "Sunday in Holland" and "Pieter Van Mint" were well worthy of attention, the latter work having received very high commendation for its artistic qualities. Edmund C. Tarbell, Frank W. Benson, and Robert Reid showed charming examples of their work, tending to impressionism, but tempered by taste and native force.

Other distinguished figure painters whose works deserve special mention are John La Farge, Charles Sprague Pearce, Seymour J. Guy, Jules Stewart, J. G. Brown, Sergeant Kendall, Thomas Eakins, Charles Schreyvogel, C. C. Curran, Kenyon Cox, and F. S. Church.

COMPARATIVE WEAKNESS IN FIGURE SUBJECTS.

I have already stated that the strength of our exhibit at the Exposition was in the number and excellence of the landscapes shown. The probable reason for the general weakness in figure subjects is the absence of a picturesque peasantry in the United States. This is greatly deplored by our figure painters, and they do not seem to find in native subjects available motives for their pictures. Yet one may doubt if it is only the picturesqueness of the Dutch peasants that stimulates the Dutch painters to study them. Certainly the domestic genre noted in the Danish section is entirely independent of such stimulus, for the characters represented in most of their paintings are clad in a manner quite similar to people in this country. In each case it is the familiar everyday life that the artist is content to study. He does not approach his subjects in a literary or anecdotal spirit; still less do they offer strangeness of costume, becoming thereby picturesque; but he is simply interested in them because they are about him, because he understands them, is of them, and finds in them material through which human instincts and motives may be wrought into beautiful compositions. Some few of our artists have interested themselves in the human nature that they have found at home, and their pictures are highly esteemed.

AMERICAN SCULPTURE.

Vigor, seriousness, and individuality are the distinguishing features of American sculpture, joined, in some cases, to more dignity and elevation of feeling than is shown by our figure painters, for the sculptor has had the advantage of responding to a national movement which in painting has come only to the mural painters, whose decorations were not available for the Exposition. The lofty aim and grave intention shown in the work of our prominent sculptors was most significant and left little doubt in the minds of all intelligent observers as to our rightful claim to the splendid positions which this exhibit occupied.

Behind the heroic statue of "General Sherman" and the "Shaw Memorial," by Augustus St. Gaudens, is the force which shook our nation during the epoch in which these two soldiers distinguished themselves. Amid the confusion of this overcrowded international sculpture exhibit, in which there was so much that had no reason to exist except as proof of its author's dexterity, these two masterpieces loomed up impressively as the embodiment of great emotional ideas. St. Gaudens's exhibit also included his "Angel with Tablet," a beautiful creation full of sympathetic feeling and fine in execution, together with some ten or twelve medallion portraits in bas-relief. Daniel C. French exhibited a plaster cast of his "Washington Statue." The



B-17. CORRIDOR LOOKING EAST TOWARD ENGLISH SECTION, SHOWING LOCATION OF PORTION OF THE BLACK AND WHITE EXHIBIT, MINIATURE CASES, AND SMALL SCULPTURE.



B-18. CORRIDOR LOOKING WEST, SHOWING PORTION OF ARCHITECTURAL PANEL AND BLACK AND WHITE EXHIBIT ON THE LEFT, WITH MINIATURE CASES AND MEDALLIONS ON THE RIGHT, AND "SHAW MEMORIAL" IN THE DISTANCE.

original was presented by the women of America to the French nation, and was unveiled at the Place d'Iéna on July 4, 1900. It is an admirable work, replete with dignity, and most impressive. Frederick MacMonnies's colossal groups of horses, full of power and animation, attracted general attention, as did his enormous high reliefs, the two groups entitled "The Army" and "The Navy." In his Shakespeare and other smaller pieces he displayed a splendid technical skill. His joyous "Bacchante" never appeared to better advantage and was greatly admired.

The heroic group by George Gray Barnard, entitled "The Two Natures," is a strong piece of poetic symbolism that commands thoughtful attention. He also exhibited the large bronze "God Pan," which is characteristically full of force. Some of our sculptors found inspiration in motives thoroughly American. "The Medicine Man," by Cyrus E. Dallin; "Indian on Horseback," by A. Phimister Proctor; "Horse and Indian," by Solon H. Borglum, and the "Sun Vow," by H. A. MacNeil, all gave evidence that there are powerful and poetic motives at home. These Indian subjects by the various sculptors named were strong, poetic, and beautifully executed.

Paul W. Bartlett's strongly modeled "Michael Angelo," Charles Grafly's poetic and allegorical pieces, Richard I. Brooks's dignified "Colonel Cass," and Karl Bitter's charmingly decorative groups of children playing with geese are all worthy of mention. John Flanagan, J. H. Rondebust, Douglas Tilden, Mrs. Bessie Potter Vonnoh, Clement J. Barnhorn, and others were most creditably represented.

AMERICAN BLACK AND WHITES AND ILLUSTRATIONS.

It will always be a source of deep regret that the space allotted to the United States for fine arts did not allow more room and better hanging for our exhibition of black and whites, engravings, and etchings, for in the two former we certainly lead the world. The collection of illustrations contained examples of the work of the foremost contributors to the leading magazines. The enormous number of magazines and periodicals published in the United States has developed the art of illustrating to its present state of perfection, and has created a school of illustration the equal of which is nowhere to be found in the world. The work of the men represented is so well known to the public at large that a mere mention of some of the names is sufficient to establish the excellence of the exhibit. Among others there were works by Edwin A. Abbey, Howard Pyle, Charles Dana Gibson, Howard Chandler Christy, Joseph Pennell, Walter Appleton Clark, A. B. Frost, Albert E. Sterner, W. T. Smedley, Rufus F. Zogbaum, F. C. Yohn, Arthur I. Keller, B. West Clinedinst, and W. A. Rogers.

AMERICAN WOOD ENGRAVINGS.

Our exhibition of wood engravings was undoubtedly the most complete and best at the Exposition. This beautiful art is rapidly being superseded by the photo processes, and many engravers have been compelled to abandon their profession and seek a living in other pursuits. This is inevitable, but none the less lamentable. Our exhibition contained many masterpieces by the veteran engraver, Timothy Cole, and by such strong and exquisite craftsmen as Henry Wolf, Frank French, Elbridge Kingsley, F. S. King, C. W. Chadwick, Henry R. Blaney, Walter M. Aikman, and many others. It is sincerely to be hoped that a movement may be started that will revive and cultivate this beautiful art. It would be too great a shame to allow it to become extinct.

AMERICAN ETCHINGS.

Like wood engraving, etching has almost disappeared as one of the living arts. Some years ago the market was flooded with a cheap form of this method of pictorial expression, and the inevitable consequence was that the best men sought other mediums for their work. Our exhibition of etchings was confined to the work of a few men; but they are masters of the craft, and what was shown was of a very high order of merit. Mr. Whistler's etchings received the grand prix. They, like everything he produces, were subtle, refined, and artistic to the greatest degree. Joseph Pennell also had some excellent examples of his work in this medium.

AMERICAN MINIATURES.

Examples of our well-known miniature painters were shown in cases arranged especially for the purpose. The exhibition demonstrated our fine achievements in pure miniature painting, as against the colored photographic work that has popularized itself with those ignorant of the artistic weakness of such methods. The work of Laura Hills, Lucia L. Fuller, Virginia Reynolds, Isaac A. Josephi, Theodora Thayer, and William J. Baer should be specially mentioned.

AMERICAN ARCHITECTURE.

This exhibition was confined to carbon prints from photographs of completed buildings, which were framed together in five large panels. The exhibit proved a source of general interest, and attracted much attention and favorable comment from many foreigners on account of the distinct American character of the large majority of the structures shown. It included several of the typical high office buildings, city and country residences, public and private institutions of various

types, and other constructions too numerous to mention, all erected within the past ten years, and incidentally representing the various phases of characteristic architecture to be found in the cities of New York, Boston, Philadelphia, Chicago, Omaha, San Francisco, and Milwaukee, and elsewhere in the United States.

CONCLUDING REMARKS ON THE AMERICAN EXHIBIT.

In concluding this brief summary of our art exhibit one can not but regret the unfortunate absence of some of our leading sculptors and painters, and while these shortcomings were unavoidable and entirely beyond the power of the art department to prevent, the display made a decidedly impressive mark and convinced the foreign critics that the art of the United States fully held its own in technique and possessed a freshness and vigor full of promise for the future.

The fact that many of the higher-grade medals went to our artists, who are no longer under the dominating influence of Parisian masters, was a most encouraging feature and well worthy of the attention of our wealthy art patrons, who have hitherto been misled by a false impression as to the relative worth and artistic value of the productions of our painters who live and toil at home. The best evidence of nationalism and strength in our art is that the French Government no longer confines itself to the purchase of Parisianized examples, but finds great satisfaction in securing the work of painters who are American in every sense of the word.

It is to be hoped with the dawn of a new century we shall witness a great advance in American art and American patronage, and that the public interest already awakened by the progressive art institutions of Philadelphia, Pittsburg, Chicago, Cincinnati, St. Louis, Boston, and other cities of the Union, by the municipal and other art societies in the East, and by the societies forming the Fine Arts Federation of New York, will encourage the development of a general and governmental recognition of our native talent, which has hitherto received insufficient attention.

FRENCH PAINTING.

In attempting to characterize the art of other nations it is only natural to begin with the French section, for France, and, indeed, one might almost say Paris but for the fact that the important school of impressionists who devote themselves to landscape live elsewhere, is still the center of modern art. France has a more elaborate system of instruction than any other country, as well as unique methods for the encouragement of students; and no other country has as large a percentage of people of taste and appreciation, who form a recognized art atmosphere.

A notable feature of the French exhibit was that the work of each

painter was hung in a separate group, which added to the convenience and instruction of the visitor. This is the most desirable way to install an exhibition, but it was possible only in the French section on account of the very liberal proportion of space allotted by France to her own artists. The French exhibit was divided into two distinct classes, which were termed decennial and centennial, respectively, or, in other words, one contained works produced during the ten years prior to the Exposition and the other was a retrospective exhibit. The former gave a comprehensive idea of the present character of French art, as it contained a large proportion of the important works painted during the period prescribed.

The absence of the impressionistic element was particularly noticeable, indicating beyond question that the active influence of this school has lost most of its vigor and has ceased to be aggressively prominent. In the centennial exhibit the impressionistic group, headed by Pissaro and Monet, was adequately represented, but in the decennial by far the larger part represented the traditions of the institute, which are still characterized by correctness of drawing, careful execution of detail, and a lack of sympathetic appreciation of color. A great exception to this characterization are the works of Vollon, who is a superb colorist and the master of the century in "still life."

A desire to be singled out from the crowd at the Annual Salon still encourages the painting of enormous canvases. Many of these represent official occasions, such as the reception to the Czar; others historical or martial episodes, or heroic incidents in peace, such as those performed by firemen or life-saving crews. Some select special incidents of horror, as did Tattegrain in his "Useless Mouths," wherein the old and weak, turned out of the besieged city and spurned by the besiegers, are feeding upon corpses. These huge canvases are either tame in interest or productive of excessively violent emotions. There were many other canvases not conspicuously large that did not rise above respectable mediocrity or attract sensational attention.

There were many paintings of the nude, the most important being by Carolus Duran, Henner, Lorolle, and Paul Chabas.

Some of the most earnest work in figure painting was in the nature of peasant genre. Jules Breton, the veteran in this field of art, and two of the younger men, L'hermitte and Cottet, were strongly represented, the latter with incidents in the lives of fisher-folk, somber in color and sad in sentiment, and L'hermitte portraying the peasants of the field, investing them with the dignity of labor, both in their hour of toil and moments of rest. Some conspicuously good work in domestic genre was shown by Prenet, La Touche, Lemont, and Etienne Tournes.

A painter who escapes exact classification is Ferdinand Roybet, whose subjects are mediæval, robust in type, and painted with a fine feeling for color and regard for textures.

That phase of religious subject initiated by the German painter, Von Uhde, in which Christ is introduced amid modern surroundings, found its exponent in Jean Beraud. In his picture, "The Descent from the Cross," the dead Christ is being removed from the cross by French peasants of the present day, and in the picture entitled "Christ in the House of the Pharisee" the scene is a modern dinner party, where Christ is seated at the head of a table and is consoling a fashionably dressed woman, who is prostrate at His side. L'hermitte also shows a picture of this character, in which Christ is seen breaking bread with peasants at their luncheon. It will be remembered that Dagnan-Bouveret introduced himself and family into his picture, "The Supper at Emmaus," which is now owned in Pittsburg, but in the present exhibition his pictures, "The Last Supper" and "Consolatrix Afflictorum," the latter a more imaginative subject, in which the Virgin sits surrounded by angels, are treated in the so-called orthodox style. This last-named picture is so formal in composition that the first impression is one of artificiality, notwithstanding the sincerity with which it is painted.

In allegory, the most remarkable work is shown by Henri Martin, who might be classed as an "independent." He paints in the method known as "broken color," applying his pigments to the canvas without blending, relying upon the juxtaposition of pure color for the desired tone. He is a strong draftsman, and in his figures aims for naturalness rather than academic symmetry. In his two pictures, "Each His Own Chimæra" and "Toward the Abyss," the latter depicting the ideals of humanity and its pursuit of pleasure, a sincere and elevated impression is realized. His picture entitled "Serenity" suggests the influence of Puvis de Chevannes, but with a stronger feeling for color and less for decorative simplicity.

In proportion to the number of portraits exhibited, the quality fell below the usual high standard of the French school. However, among the younger men a few names must be singled out for special mention: Gustave Courtois, for his portrait of Madame Gauteraux; Raffaelli, for his paintings of young girls; Boutet de Monvel, whose treatment of children is personal and lovely, and Lucien Simon, a painter of force and feeling.

But it was in landscape that the decennial exhibition betrayed its especial weakness. Notable exceptions to the academic canvases were a fine showing by Harpignie and a representative collection of Cazin's work. Other painters who had something individual to say were Pointelin, Dauchez, Gosselin, Menard, Mesle, and Quest. Numerically the landscapes were in a very small minority. In character they represented with varying degree of excellence the traditions of the Fontainebleau-Barbizon school, particularly in quality of tone. For the new note in landscape one must search the work of the impressionists, Pissaro, Monet, Sisley, and Renoir, occupying the same position

as Boudin, who is represented in the centennial exhibition. These men are profound students of certain phases of nature, thinking less of composition than the phenomena of light. They are endeavoring to express its brilliance and vibration, its effect upon local color, and to record these subtle and fugitive impressions. They are endeavoring to interpret nature without the traditions of the schools, and in this respect an analogy is shown between their art and the art of Rodin, the sculptor.

Among the younger men who have become more or less prominent the present tendency seems to be toward sentiment rather than realism, quiet, low tones rather than the ultra-light key, and it is reasonable to expect that the result will be simplicity of effect, beauty of line, accuracy of observation, and grandeur of composition.

PAINTING OF OTHER NATIONS.

The test of motive may be used to differentiate the art of other European countries. The result is a twofold division that almost corresponds with the divisions of north and south. In the northern countries, particularly Finland, Norway, Holland, Denmark, and Scotland, there is a note of freshness condoning the frequent absence of technical dexterity; the painter finds his motives in the scenes around him, and his pictures have a distinctly national flavor.

AUSTRIAN AND HUNGARIAN PAINTING.

On the other hand, in the southern countries there is a more general cleverness of treatment but a poverty of inspiration in the motives. This was especially to be noticed in the Austrian section, which was little more than an attenuated reflection of the Paris salon, except for the work of the "secessionists." The leader of these is Klimt, seen at his best in the portrait of a young lady, although his reputation rests on his treatment of symbolical subjects which are decadent in feeling, farfetched in motive, and grotesquely unintelligible. A portrait by Hehofer was particularly frank and agreeable; but altogether this section was pervaded by a conscious pose and a lack of spontaneity.

Hungary, in its aspirations after a separate national existence, has revived an interest in the arts, but it is too soon to estimate results. The painters have obtained their training in various foreign capitals, and their display of pictures was a medley of motives and methods, dotted here and there, however, with a landscape or peasant picture inspired by study of surroundings, rather crude in treatment and sometimes somber in subject, but intensely earnest and suggestive of reality. In Croatia one notable personality is found—Vlaho Bakovac—who is as interesting in his vigorous realistic portraits as he is in some of his ideal conceptions, rendered in opalescent colors. He is a colorist and a powerful and imaginative artist.

SWISS PAINTING.

Switzerland also reflects Paris, the monotony being relieved, however, by Roederstein's striking portraits and the symbolic subjects of Schwabe and Hodler; the former a most refined draftsman; the latter a painter who courts the ugly but contrives to give it fascination.

ITALIAN, SPANISH, AND PORTUGUESE PAINTING.

The average work in Italy, Spain, and Portugal shows a fair mastering of technique but little interest in subject, though there are a few brilliant exceptions. In the Italian section Segantini, Ettore Tito, Jorl Joris, and Boldini stand out conspicuously. They are all realists; so are the leaders of the Spanish and Portuguese sections. Boldini in portraiture is unapproachable in catching the momentary nervous movement. Joris and Tito are more robust in sentiment, color, and drawing, the latter being a painter of remarkable originality and power, which is demonstrated in his market groups and in his picture of an ecclesiastical procession. Segantini, recently dead, is at once realistic and a symbolist. The background of the Alps, among which he painted, kept him face to face with facts, and his most remarkable canvases are those depicting the life, labor, and death of the peasantry in the upper valleys. An example of his symbolism is his painting entitled "Bad Mothers," showing them with babe in arms, entangled in the bare branches of trees amid a waste of snow. His method is quite his own, and in his simple subjects he reveals a dignity, an individualism, and a depth of purpose quite unusual. In the Spanish section Sarolla's open-air studies of sailmakers and fishermen command attention, while his large canvas, entitled "The Bath," is one of the finest manifestations of Spanish art. Portugal shows two strong portraitists, Salgado and Bois, while "The Potters," by Malhoa, gives evidence of an able man in figure subjects.

RUSSIAN AND FINNISH PAINTING.

Russia shares with the countries of the North a fondness for realism and actuality, a straightforward manner of seeing things and an equally direct method of recording them. The brilliant portraits of Repine, of St. Petersburg, are suggestive of magnificent virility and great audacity in the handling of color, as also are those of the Moscow artist, Serov, though with more study of the sitter's character and regard for tonal arrangement of color. This difference of motive characterizes in a general way the groups which make these two cities their headquarters. The genre and landscape work of Makovsky and Wasnozow is full of interest, and Philippe Mallavine's huge canvas, entitled "Laughing," is a remarkable production, absolutely unconventional, painted in a slap-dash manner, but withal intensely interesting.

Finland is farthest of all from the scholarship and style of modern painting. Its art has grown like buds in spring because the sap was rising. The hills and fiords and simple country life afford the themes for painters like Albert Edelfeld, Pokka Halonen, Jaernefelt, Magnus, and Enckell, while Axel Gallen draws inspiration from the old legends.

NORWEGIAN, SWEDISH, AND DUTCH PAINTING.

The same simple, direct attitude marks the Norwegian section. Fritz Thaulow combines it with a masterful technique; others, with little or less. One of the strongest landscapists is a woman, Madame Kitty Kielland, with whom must be joined the names of Holmboe, Johnsen, and Holbe, who, with others, are producing a vigorous school of landscape, fine in drawing and color, and fresh with open-air feeling. The Swedish exhibit showed far less suggestion of national vigor. It was permeated with French feeling and dominated by the powerful personality of Zorn. However, one again reaches in Holland the true national note. Whether in the landscapes of the two Maris, Poggenbeck, and Weissenbruch, the marines of Mesdag, or the figure subjects of Israels, Nouhys, and Blommers (mentioning but a few names), there is shown the simple devotion to home and country.

BELGIAN AND DANISH PAINTING.

More brilliance of coloring and modern cleverness characterizes the art of Belgium, though its sincerity and loyalty to environment were equally marked. Brussels is in closer touch with Paris than either Amsterdam or The Hague. Alfred Stevens sets a high standard in fashionable genre, Struys in peasant genre; Slobbaerts is a colorist who makes an handsome picture out of the slaughtering of an ox; Knopff is an exquisite in allegorical subjects, while Laermans, in "The Blind Man" and "The Drunkard," shows an originality and depth of feeling that fairly fascinate one.

The modern home of the little picture of domestic genre is Denmark, which is demonstrated in the examples by Irminger, Johansen, and Paulsen, careful in drawing and values, well lighted, and treated in an artistic as opposed to a literary fashion. Kroyer's portraiture was well worthy of consideration. This section was one of the most interesting in the galleries.

ENGLISH AND SCOTCH PAINTING.

Great Britain was mainly represented by the Academic group, and, owing to unsatisfactory hanging, some of the best works were not shown to advantage.

The standard was lifted in portraiture by Orchardson, Shannon, and Savory, and in figure subjects by Leighton, Burne-Jones, Watts,

Albert Moore, and D. J. Cameron. The last named is a Scotchman, and it was artists of that country who carried landscape and marine to the front, notably Robert Allan, James Paterson, and Alexander Roche.

Painters who draw their inspiration from the labor of country life are George Clausen (the strongest of the group), Frank Bromley, and Stanhope Forbes. They are comparatively young and their work, which for many years has been sincere in purpose, is maturing in execution. Frank Dicksee is known for gracefully conceived subjects, involving a degree of popular sentiment, and Arthur Hacker for allegorical or religious pictures. John Lavery, a Glasgow artist, now resident in London, is a portrait painter with much originality of method, excelling particularly in the delineation of fashionable subjects. W. W. Ouless is distinguished for the study of character in his portraits, and Sir George Reid in the same field reaches a higher level of artistic treatment. As a painter of animals Mr. Swan has few equals, and Mr. Wylie is identified with spirited scenes of harbor and shipping. Among the best modern landscapists are E. A. Waterlow, Alfred East, and Edward Stott, while the older school is represented by MacWhirter, B. W. Leader, and Peter Graham.

GERMAN PAINTING.

The German exhibit was characterized by heaviness of sentiment, varied by occasional grossness. Hertorich and Stäck, both "Secessionists," typify the one and the other, but with more bigness of feeling and richness of color than was to be found in the work of the majority. Special prominence was justly given to the splendid portraits by Lenbach, which in personal charm and distinction were the leading features of the galleries. Arthur Kampf, a gold medalist, showed a strong picture, "The Departure," representing the outer room of a chamber in which a corpse is ready for burial, the friends standing around and offering sympathy to the aged husband who has just left the coffin. Kuehl reveals himself to be a master of dimly illuminated interiors in his "Church of St. Jean at Munich." Nicolaus Gysis, of Munich, depicts delicately imaginative subjects. Hubert von Heyden is clever in his studies of poultry, and other Munich artists who present memorable work are Angelo Jank, Albert von Keller, George Papparitz, Leo Samberger, and Franz Sims. Fritz von Uhde, who began the vogue of representing scenes from the New Testament with persons in modern everyday attire, abandoned this motive on the present occasion and showed a "Birth of Christ," in which the effect striven for is the contrast between the light of the moon, the glow of a lantern, and the radiance which surrounded the Infant. The German work, as a whole, was serious enough, but lacking in spontaneity, freshness of motive, and technical facility. One misses the special note

of distinctiveness which might have been expected. Munich shows itself, of course, to be the freshest and most vital source of German art, Dusseldorf is its antipodes, and Berlin presents a combination of academic shrewdness and commonplace effort.

JAPANESE AND PERUVIAN PAINTINGS.

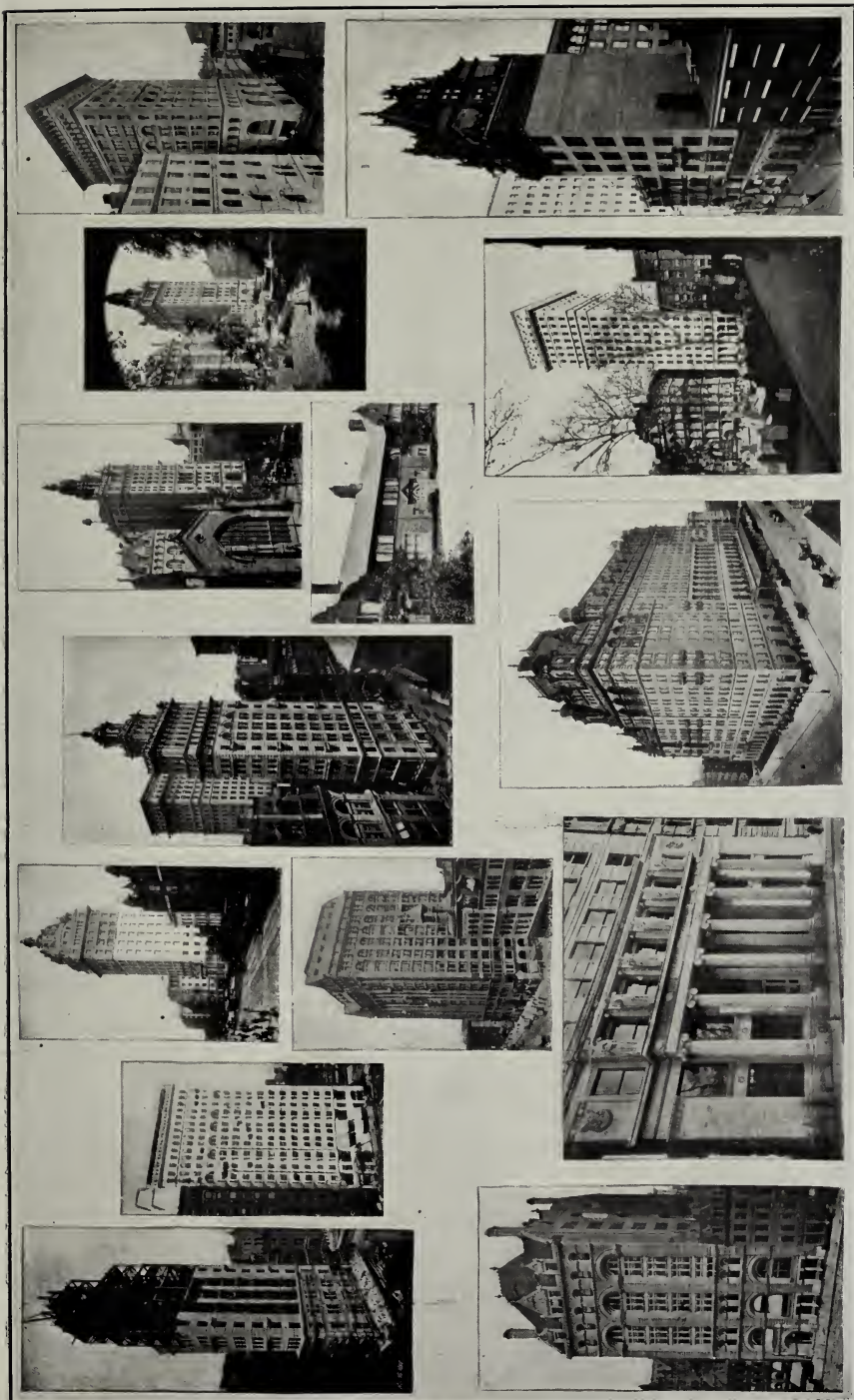
The Japanese exhibit consisted mainly of paintings on silk, which were both attractive and interesting, and thoroughly characteristic of the artistic ingenuity common to that race.

In the art of the other competing nations there was but little to command attention, although the clever work of Lynch, of Peru, who exhibited in the international section, should not be overlooked.

FRENCH SCULPTURE.

Since the sensation created by his now famous statue of "Balzac," few modern sculptors have attracted so much attention and evoked so much criticism as Auguste Rodin. While many of his works of recent years were installed in a special pavilion just outside the Exposition grounds, this great genius was also represented in the grand palace. This sculptor drove the wedge of his individuality into the accepted theories as he found them, on one side of the cleavage being the academic ideal and on the other the naturalistic. The former comprises elegance of line and composition and perfection of modeling, wherein Dubois preeminently excels, with Saint Marceaux, Barrias, Fremiét, and Mercié in close company. Rodin does not disdain grace of line and is unapproachable in modeling when he chooses, but his chief aim is to express feeling and movement and, through it, emotion. The expressional quality has been carried further by him than ever before. His influence has been great; sometimes for good, as in the case of Bartholomé, shown in his "Monument to the Dead" in the Cemetery of Père la Chaise; but more often for harm. The smaller men have absorbed chiefly the master's disregard of the teachings of the schools and floundered into irresponsible extravagance. Among his other followers of importance may be mentioned Dalou, Aubé, and Charpentier.

The French Sculpture section was divided into two parts. One formed the Centennial exhibition, and though men still living were represented in it, they had, as a rule, more works in the Decennial exhibition, leaving the deceased to reap their honors practically undisturbed. Among the latter should be noted such masters as Rude, famous for his work on the Arc de Triomphe, Carpeaux, well known for his decoration of the Opera House, and Barye, whose beautiful little bronzes of animals have such a world-wide reputation. Those men possessed both vitality and distinction, whereas much of the French sculpture of to-day, like the painting, reveals facility of technique but triviality of motive.



B-19. PANEL OF ARCHITECTURAL EXHIBIT, SHOWING TALL BUILDINGS.



B-20. PANEL OF ARCHITECTURAL EXHIBIT, SHOWING CHURCH AND COUNTRY HOUSE ARCHITECTURE.

By the recent death of Falguière French art lost one of its chief glories. He was represented by two completed works and one unfinished group brought in since his death. His *Henri de la Rochejaquelein* was one of the marvels of the Exposition and may certainly be called a masterpiece. Paul Dubois exhibited seven examples of his art. His equestrian statue of *Jeanne d'Arc* is full of merit, and his tomb statue of the *Duc d'Aumale* deserves the most unqualified praise. Fremiét, Mercié, Guillaume, Barrias, and other famous sculptors were represented by some of the finest works they have executed during the past decade. The exhibit of medallions was exceedingly interesting and contained a superb collection of the work of Roty and other well-known medallists.

FOREIGN SCULPTURE.

Among European sculptors outside of France the strongest is the Belgian, Constantin Meunier; the most brilliant, the Russian, Prince Paul Troubetskoi. The former is conspicuous for intense earnestness in his subjects relating to labor, executed in a method strong, stern, and controlled, with a depth of feeling underlying it. The other is an impressionist, perfection of modeling being discarded in favor of vigorous suggestion, vivid actuality, and artistic expression. Another Russian, whose work is distinguished by stately simplicity, is Boris Edouards, of Odessa. The German sculpture is heavy in movement and ostentatious in character, with a leaning toward the romantic subject. With much more refinement and seriousness of feeling, the English examples make a good showing by themselves, but compared with the French are notably deficient in style. The Hungarian has a thoroughly national impulse, but at present is crude, while the sculpture of Spain and Portugal is divided between the extravagantly ornate and the ascetic. In the Italian section the small bronzes of fisher folk and peasants by the Neapolitan, Genito, were conspicuously good.

FOREIGN BLACK AND WHITES AND ENGRAVINGS.

While the United States was the only nation that presented a considerable class of men who work solely as illustrators, there was a large French exhibit of drawings, etchings, and engravings, together with a commendable showing on the part of several other nations. In the French section such men as Flameng, L'hermitte, Breton, Collin, and others too numerous to mention were splendidly represented. The work of Jiminez Aranda in the Spanish section, of Menzel in the German, and Du Maurier, Crane, Raven Hill, and others in the British section should be mentioned.

FOREIGN ARCHITECTURAL EXHIBIT.

France showed a very large and varied exhibit of architectural drawings and models, and Austria, Germany, England, and Denmark were

represented by interesting collections of characteristic designs typical of the architecture of those countries. Unfortunately the limited space allotted all foreign sections prevented a satisfactory showing of the plans that should have accompanied the façades and perspective drawings. In the French section were found many important plans and projects by most of the well-known Parisian architects. While much of the work was archaeological in character, there was a considerable sprinkling of designs showing the peculiar flamboyancy that characterized much of that extraordinary architecture which dominated many portions of the Exposition grounds.

THE TWO ART PALACES AND THEIR CONTENTS.

The two art palaces were by far the best designed and most impressive of all the Exposition buildings. Both of these structures will remain as lasting memorials of the Exposition of 1900. The larger one, which held the Decennial exhibition, will hereafter take the place of the old Palais de l'Industrie, recently demolished, and will probably be the future home of the "Société des Artistes Français" (The Salon and the "Société Nationale des Beaux-Arts" (Champ-de-Mars).

That beautiful structure, the "Petit Palais," contained a large portion of the French retrospective exhibit of paintings, sculpture, tapestries, furniture, and articles of vertu. This marvelous gathering of priceless art treasures reflected the greatest credit upon the French fine-art officials, who succeeded in borrowing from private owners, Government museums, and religious institutions throughout France one of the most extraordinary collections of wonderful objects of art ever brought together.

CONCLUDING OBSERVATIONS.

In conclusion I would mention there are those who contend that the French art of to-day lacks the vitality and elevation of purpose that distinguished the work of the preceding decades, although one can not but acknowledge the esthetic supremacy of a refined nation, whose energy and public spirit made possible the gathering together of such a marvelous collection of all that is best in modern art. An excellent system of instruction and liberal Government patronage have proved strong incentives for developing the art of that great nation, for in no other country is the entente cordiale between government art officials and artists so conspicuously apparent. The United States should be most grateful not only for the liberal manner in which France has opened her schools and institutions for the education of our painters, sculptors, and architects, but for the kindly interest and friendly spirit shown by her fine-art officials during the organization and installation of our art exhibit in 1900.

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